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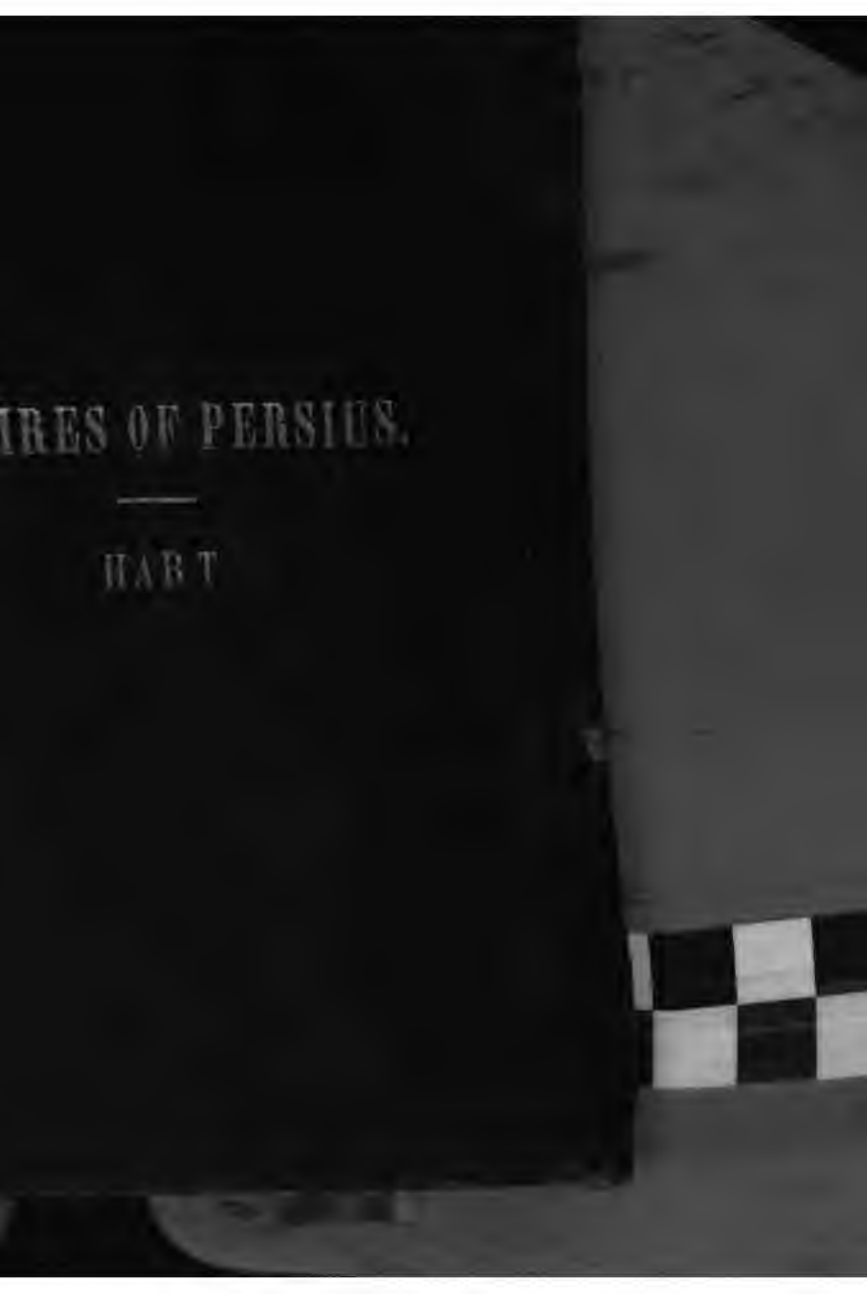
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THE

SATIRES OF PERSIUS.

WITH ENGLISH NOTES

BASED ON THOSE OF MACLEANE AND CONINGTON,

BY THE

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PREFACE.

THE text of the present edition of the Satires of Persius will be found, I think, to agree in most places with that of JAHN. Basing my notes on those of Mr. MACLEANE and of Professor CONINGTON, I have frequently borrowed the ideas or the words of these editors; in doing this, I have, of necessity, often dissented from one of them. In other cases, I am under obligations to CASAUBON (whose commentary, almost "divine" as Scaliger called it, has indeed furnished material for all who have come after him) or to some more recent editor. While, therefore, I feel responsible for the form of the notes and for the decisions which I have been obliged to make in many cases, very few of the annotations are strictly original. I have especially attempted to give in the arguments a suggestive outline of the poet's thoughts in each Satire, and also to point out as clearly as possible in the notes the connection of one idea or one part of the poem with another. If

I have succeeded in this, I can hope that I have done something to help students to understand and appreciate the writings of Persius. I have added, where they seemed to be desirable, a few references to grammars.

I may be allowed to add, that the copy of the notes was all in the hands of the printer before I saw or heard of the excellent edition of these Satires which has been prepared by Professor Gildersleeve of the University of Virginia. S. H.

TRINITY COLLEGE, May, 1875.

INTRODUCTION.

AULUS PERSIUS FLACCUS, the successor of Lucilius and Horace and the predecessor of Juvenal as a writer of satire, was of equestrian rank and was born at Volaterrae in Etruria on the 4th day of December, A.D. 34.* When he was about six years old, his father Flaccus died, and he was left to the care of his mother, whose name was Fulvia Sisennia. Under her direction, he pursued his studies at Volaterrae until his twelfth year, when he went to Rome to be instructed by Remmius Palaemon and Virginius Flavus, who were among the most celebrated teachers of the day, the one in grammar, and the other in rhetoric. At the age of sixteen, he assumed the "toga virilis"; and then he began to study with L. Annaeus Cornutus, a philosopher of the Stoic school, to which most men of thought at that time belonged. He became much attached to Cornutus, as will be seen from a beautiful passage in the fifth Satire; and this affection he retained to the end of his life. In his boyhood he wrote a comedy and some other poems, which his mother seems to have destroyed at his death, in accordance with

* Horace died B.C. 8; Juvenal was born about A.D. 55.

the advice of Cornutus. One of his fellow-pupils was M. Annaeus Lucanus, the author of the Pharsalia, probably a kinsman of his teacher, a young man of great ability; and, no doubt through Cornutus or Lucanus, he became acquainted with another of the Annaei, M. Seneca (an uncle of Lucanus), the famous philosopher who was the tutor and adviser of Nero. Another of his friends was Paetus Thrasea,* who married one of his kinswomen, and with whom he travelled. Persius's mother married a second husband, Fusius, who died within a few years; his home is said to have been at Lunae Portus in Liguria, where the sixth satire was written. Persius himself seems to have lived with his mother, his sister, and his aunt, treating them, we are told, with exemplary affection; and it was no doubt from them that he learned the gentle manners and the maidenly modesty which characterized him. He died on the 24th day of November, A.D. 62, when he was not quite twenty-eight years old, at his own estate on the Appian way eight miles from Rome. "Had he lived longer, he might have shared the fate of his most intimate friends, of whom Thrasea, Seneca, and Lucanus were put to death, and Cornutus was banished." His property, amounting to about two million sesterces, was left to his mother and his sister; but he asked his mother to give his friend and tutor a sum of money and his library. Cornutus took the books — about seven hundred volumes of Chrysippus — but declined to receive the money.

We are told that Persius (as he has been called in modern times, though his contemporaries knew him as

* He is mentioned by Juvenal (v. 36).

Flaccus) wrote seldom and slowly; and the volume of Satires which has come down to us bears evidence of a painstaking and artificial style of composition. We know of no other productions of his pen except the youthful poems which were spoken of above, and a few lines which are said to have been omitted from the end of the last satire, in order that it might not seem unfinished. Cornutus is said to have made a few alterations and then to have given the volume to Caesius Bassus to edit. We know nothing of any of these alterations, except a tradition as to one in the 121st verse of the first Satire, which is mentioned in the note on that place. The book was much admired from the time of its publication.*

The popularity of our author has been by no means confined to his own age. Early Christian writers studied his Satires; he is familiarly quoted by Lactantius and Augustine; and we are told that there is scarce one of his moral reflections or maxims which does not appear in the letters and commentaries of Jerome.† He is frequently cited by writers of the middle age; and a few of his verses are among the Latin quotations which we most frequently meet.‡ The very harshness and obscurity of his style, while it has deterred many from reading him, has added to the carefulness and the number of the annotations which have been made on his text, and to the admiration which

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* Our only authority for most of the statements in regard to the life of Persius is the biographical sketch, supposed by some to have been written by Suetonius, and found prefixed to the old manuscripts of the Satires. Nearly all that has been said above is from this sketch and from Mr. Macleane's comments on it.

† Prof. Ramsay in Class. Dict.

‡ For instance, iii. 38; iii. 84; i. 113.

those have felt who have been able to grasp and appreciate his meaning. There are some strange words; it is very difficult at times to tell who the interlocutors are or with what purpose they are introduced; and false figures of rhetoric offend the critical taste and bewilder the commentator. But to have overcome such obstacles only adds to the pleasure which can be gained from the study of these poems. The fifth Satire should, in my judgment, be first read; after it, the third; and then the student will be willing to undertake some hard work in order to understand the others. It needs a wise union of common-sense and of painstaking study to enable any one to avoid unnatural straining after effect, to be willing to acknowledge that there are some passages of which he cannot pretend to give a satisfactory explanation, and to realize withal that a man might be a scholar and yet have reasons for writing in an obscure or even a nonsensical strain. It is evident that Persius could use a perfectly pure and unaffected style; as in that passage in the fifth satire which is addressed to his old teacher, Cornutus — a passage of which neither Virgil nor Horace would need to be ashamed. Comparing this with, for instance, the greater part of the first Satire, in which some verses are professedly written in imitation of the false style of the day, the reader may be led to agree with Professor Conington in supposing that "the style which his taste leads him to drop when he is not writing satire, is the style which his taste leads him to assume for satiric purposes. He feels that a clear, straightforward, every-day manner of speech would not suit a subject over which the gods themselves might hesitate whether to laugh or weep. He has to write the tragi-comedy of the day, and he writes

it in a dialect where grandiose epic diction and philosophical terminology are strangely blended with the talk of the forum, the gymnasia, and the barber's shop."* Certainly, where the subject is the most distasteful to him, there he uses a style which is least pleasing to his readers; and I am strongly inclined to the belief that this is a mark of genuine art, which ripening years, had his life been spared, would have tempered into something which might have been the admiration of the world of letters. As it is, the gentle, modest, affectionate youth wrote at the impulse of duty, from a full heart and a cultivated mind, verses which not only serve to show us the scope of thought among the philosophic observers of his day, but also teach lessons of life and inculcate maxims of conduct to which all persons in all times will do well to give heed.

Persius stands in a peculiarly interesting position, and represents a class of men whose habits and opinions we are glad to learn and read. He is the student-philosopher of the days of Nero. If Juvenal was the preacher who stood on his pulpit surveying the crowd of rascals and of wretches who filled both high and low places at Rome, and with his scathing voice denouncing the sin of which he was an unwilling witness, Persius was the young thinker, trained to love the ways of divine philosophy, gazing out into the world long enough to confirm the ideas of human nature which he had gained from reading, and so saddened with the faults of judgment and of life on which he looked that he turned back to his books as the only teachers of true wisdom. He never knew of all the sin which Juvenal saw; he never felt the cruelty of Rome's tyrants as it

* Preface, p. xxxi.

was exercised by Nero in the later years of his reign * and afterwards by Domitian; but he had learned what he believed to be the true path of life, choosing the narrow way which the right branch of the Samian letter pointed out; † and he saw that men about him either did not know of that way or did not choose it, and so ran into errors of judgment (Sat. i.), into false ideas of the gods (Sat. ii.), into idleness and shiftlessness (Sat. iii.), into lack of self-knowledge (Sat. iv.), into wrong notions of liberty (Sat. v.), and into stingy avarice (Sat. vi.). And, though he had not a ready pen, he felt it his duty to protest against the errors which were gaining ground, to point out the right course of life and its only noble end, and thus to do something for the reformation of the times. It is not astonishing that this studiously disposed youth, not twenty-eight years old, did not know all depths of wickedness, and did not hold up every kind of wrong-doing to contempt and disgrace. It could not be expected that a man with a library of seven hundred volumes at his hand, should get all his ideas of men and things from his own observation. Nor could we ask of one who had studied Chrysippus and had been taught by Cornutus, that he should be altogether original in his methods. But he does show not only a wide and careful study of literature, but also a profound insight into human nature

* There seems to be an insuperable chronological difficulty in the way of that interpretation of many passages of the Satires which makes them refer to the evil practices to which Nero abandoned himself so completely before his death. I have rarely alluded to these interpretations in the notes. It may suffice to say that some editors, and notably Casaubon, see Nero in every verse which speaks of any thing wicked.

† Sat. iii. 56; v. 34.

and a knowledge of the ways of the world; and we find in him an earnest teacher of morals as well as a satirist gifted with a keen sense of the ridiculous.

It is well-known that Persius uses many expressions which prove him to have been a "minute student" of Horace. The learned Casaubon wrote a treatise entitled "Persiana Horatii Imitatio," in which he cited many passages, some of which show the imitation and some do not, while at the same time he held that to be true in this case which learned critics had said of the imitation of Homer by Thucydides: "He that takes any thing from another and uses it in his own way, makes what he has taken his own." The general truth of Casaubon's statement is evident; and, as he says, every kind of imitation can be illustrated from the examples which he has collected. Our author's mind is full of the earlier poet's words and phrases; and he constantly uses them or others which are suggested by them, but often in new senses and for purposes entirely different from those for which they were first employed. Sometimes Horace furnished but the form of the verse, as where "Scribimus indocti" very probably suggested "Scribimus inclusi";* sometimes the phrase is his, as in "maris expers"† and "angulus ille";‡ and sometimes the idea of a whole passage is due to something which was remembered from the earlier Satirist, as in the determination of Chaerestratus to break off from his mistress.§ In this last case, however, Horace is himself indebted to Terence, who again

* Hor. Ep. ii. 1. 117; Pers. i. 13.
† Hor. Sat. ii. 8. 15; Pers. vi. 39.
‡ Hor. Sat. ii. 6. 8; Pers. vi. 13.
§ Hor. Sat. ii. 3. 259; Pers. v. 161.

was a translator of Menander; and Persius had very likely read one or both of these authors. Is it not possible that, not only here but elsewhere, both Horace and Persius may have borrowed from a common source? At any rate, it will be very instructive to compare the three forms into which the same materials have been cast, first by the Comedian to make an opening for his play, then by the earlier Satirist to illustrate the insanity of lovers, and finally by our author to prove that the mere absence of temptation does not make a man free. Horace transfers the words of Terence into his hexameters; but Persius seized upon an idea which he found, worked it over, and applied it to an entirely different use.

It ought to be noticed, moreover, that some of the words and the ideas of Persius are evidently taken from Virgil, but with a like change of meaning and of application as in his imitation of Horace; as, for instance, when Virgil's words, applied to the study of the powers of nature:

"Felix, qui potuit rerum cognoscere causas,"

suggest an exhortation to the study of duty as taught by philosophy:

"Discite, io miseri, et causas cognoscite rerum."*

The student will do well to observe also how words and phrases which Juvenal uses so well may sometimes be traced back to his immediate predecessor in that field of literature to which he devoted his mighty powers. It may be that he derived no small part of his inspiration from him.

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* Virg. Georg. ii. 490; Pers. iii 66.

A. PERSII FLACCI

SATIRAE.

PROLOGUS.

NEC fonte labra prolui caballino,
Nec in bicipiti somniasse Parnasso
Memini, ut repente sic poeta prodirem;
Heliconidasque pallidamque Pirenen
Illis remitto quorum imagines lambunt
Hederae sequaces; ipse semipaganus
Ad sacra vatum carmen affero nostrum.
Quis expedivit psittaco suum χαῖρε,
Picasque docuit verba nostra conari?
Magister artis ingenique largitor
Venter, negatas artifex sequi voces.
Quod si dolosi spes refulserit nummi,
Corvos poetas et poetridas picas
Cantare credas Pegaseium nectar.

SATIRA I.

'O CURAS hominum! o quantum est in rebus inane!'
"Quis leget haec?" Min' tu istud ais? Nemo hercule, nemo;
Vel duo vel nemo. "Turpe et miserabile!" Quare?
Ne mihi Polydamas et Troiades Labeonem
Praetulerint? nugae. Non, si quid turbida Roma
Elevet, accedas, examenve improbum in illa
Castiges trutina, nec te quaesiveris extra.
Nam Romae quis non — at si fas dicere — sed fas
Tunc cum ad canitiem et nostrum istud vivere triste
Aspexi, ac nucibus facimus quaecunque relictis,
Cum sapimus patruos; tunc, tunc ignoscite. "Nolo."
Quid faciam? Sed sum petulanti splene cachinno.
Scribimus inclusi, numeros ille, hic pede liber,
Grande aliquid quod pulmo animae praelargus anhelet.
Scilicet haec populo, pexusque togaque recenti
Et natalitia tandem cum sardonyche albus,
Sede leget celsa, liquido cum plasmate guttur
Mobile colluerit, patranti fractus ocello.
Hic neque more probo videas nec voce serena
Ingentes trepidare Titos, cum carmina lumbum
Intrant et tremulo scalpuntur ut intima versu.
Tun', vetule, auriculis alienis colligis escas?
Auriculis quibus et dicas cute perditus, ohe!

"Quo didicisse, nisi hoc fermentum et quae semel intus
Innata est rupto jecore exierit caprificus?"
En pallor seniumque! O mores! usque adeone
Scire tuum nihil est nisi te scire hoc sciat alter?
"At pulcrum digito monstrari et dicier, 'Hic est!'
Ten' cirratorum centum dictata fuisse
Pro nihilo pendas?" Ecce inter pocula quaerunt
Romulidae saturi quid dia poemata narrent.
Hic aliquis cui circum humeros hyacinthina laena est,
Rancidulum quiddam balba de nare locutus,
Phyllidas, Hypsipylas, vatum et plorabile si quid,
Eliquat ac tenero supplantat verba palato.
Assensere viri; nunc non cinis ille poetae
Felix? non levior cippus nunc imprimit ossa?
Laudant convivae; nunc non e manibus illis,
Nunc non e tumulo fortunataque favilla
Nascentur violae? "Rides," ait, "et nimis uncis
Naribus indulges; an erit qui velle recuset
Os populi meruisse, et cedro digna locutus
Linquere nec scombros metuentia carmina nec tus?"
Quisquis es, o modo quem ex adverso dicere feci,
Non ego cum scribo si forte quid aptius exit,
Quamquam haec rara avis est, si quid tamen aptius exit,
Laudari metuam; neque enim mihi cornea fibra est;
Sed recti finemque extremumque esse recuso
'Euge' tuum et 'Belle.' Nam belle hoc excute totum;
Quid non intus habet? Non hic est Ilias Acci
Ebria veratro? non si qua elegidia crudi
Dictarunt proceres? non quicquid denique lectis
Scribitur in citreis? Calidum scis ponere sumen,
Scis comitem horridulum trita donare lacerna,
Et 'Verum,' inquis, 'amo; verum mihi dicite de me.'

Qui pote? Vis dicam? nugaris, cum tibi, calve,
Pinguis aqualiculus protenso sesquipede extet.
O Jane, a tergo quem nulla ciconia pinsit,
Nec manus auriculas imitari mobilis albas,
Nec linguae quantum sitiat canis Apula tantum!
Vos, o patricius sanguis, quos vivere fas est
Occipiti caeco, posticae occurrite sannae!
"Quis populi sermo est?" Quis enim, nisi carmina molli
Nunc demum numero fluere, ut per leve severos
Effundat junctura ungues? scit tendere versum
Non secus ac si oculo rubricam dirigat uno.
Sive opus in mores, in luxum et prandia regum
Dicere, res grandes nostro dat Musa poetae.
Ecce modo heroas sensus afferre videmus
Nugari solitos Graece, nec ponere lucum
Artifices, nec rus saturum laudare, ubi corbes
Et focus et porci et fumosa Palilia foeno;
Unde Remus, sulcoque terens dentalia, Quinti,
Cum trepida ante boves dictatorem induit uxor,
Et tua aratra domum lictor tulit — Euge, poeta!
Est nunc Brisei quem venosus liber Acci,
Sunt quos Pacuviusque et verrucosa moretur
Antiopa, 'aerumnis cor luctificabile fulta.'
Hos pueris monitus patres infundere lippos
Cum videas, quaerisne unde haec sartago loquendi
Venerit in linguas; unde istud dedecus, in quo
Trossulus exsultat tibi per subsellia levis?
Nilne pudet capiti non posse pericula cano
Pellere, quin tepidum hoc optes audire 'Decenter'?
'Fur es,' ait Pedio. Pedius quid? crimina rasis
Librat in antithetis; doctas posuisse figuras
Laudatur: 'Bellum hoc!' Hoc bellum? an, Romule, ceves?

Men' moveat? quippe et cantet si naufragus assem
Protulerim! Cantas cum fracta te in trabe pictum
Ex humero portas? Verum nec nocte paratum
Plorabit qui me volet incurvasse querela.
"Sed numeris decor est et junctura addita crudis.
Claudere sic versum didicit 'Berecyntius Attis,'
Et 'qui caeruleum dirimebat Nerea delphin';
Sic 'costam longo subduximus Apennino.'
'Arma virum,' nonne hoc spumosum et cortice pingui,
Ut ramale vetus praegrandi subere coctum?"—
Quidnam igitur tenerum et laxa cervice legendum?
'Torva Mimalloneis implerunt cornua bombis,
Et raptum vitulo caput ablatura superbo
Bassaris et lyncem Maenas flexura corymbis
Euion ingeminat; reparabilis assonat Echo.'
Haec fierent si testiculi vena ulla paterni
Viveret in nobis? summa delumbe saliva
Hoc natat; in labris et in udo est Maenas et Attis;
Nec pluteum caedit nec demorsos sapit ungues.
"Sed quid opus teneras mordaci radere vero
Auriculas? vide sis ne majorum tibi forte
Limina frigescant: sonat hic de nare canina
Littera." Per me equidem sint omnia protinus alba;
Nil moror. Euge omnes! omnes bene mirae eritis res.
Hoc juvat? 'Hic,' inquis, 'veto quisquam faxit oletum.'
Pinge duos angues: pueri, sacer est locus, extra
Meiite; discedo. Secuit Lucilius urbem,
Te Lupe, te Muci, et genuinum fregit in illis.
Omne vafer vitium ridenti Flaccus amico
Tangit et admissus circum praecordia ludit,
Callidus excusso populum suspendere naso.
Men' mutire nefas? nec clam nec cum scrobe, nusquam.

Hic tamen infodiam. Vidi, vidi ipse, libelle:
Auriculas asini quis non habet? Hoc ego opertum,
Hoc ridere meum, tam nil, nulla tibi vendo
Iliade. Audaci quicunque afflate Cratino
Iratum Eupolidem praegrandi cum sene palles,
Aspice et haec si forte aliquid decoctius audis.
Inde vaporata lector mihi ferveat aure,
Non hic qui in crepidas Graiorum ludere gestit
Sordidus, et lusco qui possit dicere 'Lusce';
Sese aliquem credens Italo quod honore supinus
Fregerit heminas Arreti aedilis iniquas;
Nec qui abaco numeros et secto in pulvere metas
Scit risisse vafer, multum gaudere paratus
Si cynico barbam petulans nonaria vellat.
His mane edictum, post prandia Calliroen do.

SATIRA II.

HUNC, Macrine, diem numera meliore lapillo,
Qui tibi labentes apponit candidus annos;
Funde merum Genio. Non tu prece poscis emaci
Quae nisi seductis nequeas committere divis.
At bona pars procerum tacita libabit acerra;
Haud cuivis promptum est murmurque humilesque susurros
Tollere de templis et aperto vivere voto.
'Mens bona, fama, fides,' haec clare et ut audiat hospes;
Illa sibi introrsum et sub lingua immurmurat: 'O si
Ebulliat patruus, praeclarum funus!' et 'O si
Sub rastro crepet argenti mihi seria dextro
Hercule! pupillumve utinam quem proximus heres
Impello expungam! namque est scabiosus et acri
Bile tumet. Nerio jam tertia conditur uxor.'
Haec sancte ut poscas Tiberino in gurgite mergis
Mane caput bis terque et noctem flumine purgas.
Heus age, responde; minimum est quod scire laboro:
De Jove quid sentis? estne ut praeponere cures
Hunc cuiquam? "Cuinam vis?" Staio. An scilicet haeres?
Quis potior judex puerisve quis aptior orbis?
Hoc igitur quo tu Jovis aurem impellere tentas
Dic agedum Staio: 'Proh Jupiter! o bone' clamet
'Jupiter!' At sese non clamet Jupiter ipse?
Ignovisse putas, quia cum tonat ocius ilex

Sulfure discutitur sacro quam tuque domusque?
An quia non fibris ovium Ergennaque jubente
Triste jaces lucis evitandumque bidental,
Idcirco stolidam praebet tibi vellere barbam
Jupiter? at quidnam est qua tu mercede Deorum
Emeris auriculas? pulmone et lactibus unctis?
  Ecce avia, aut metuens divum matertera, cunis
Exemit puerum, frontemque atque uda labella
Infami digito et lustralibus ante salivis
Expiat, urentes oculos inhibere perita.
Tunc manibus quatit, et spem macram supplice voto
Nunc Licini in campos, nunc Crassi mittit in aedes.
'Hunc optent generum rex et regina; puellae
Hunc rapiant; quicquid calcaverit hic rosa fiat!'
Ast ego nutrici non mando vota; negato,
Jupiter, haec illi, quamvis te albata rogarit.
  Poscis opem nervis corpusque fidele senectae.
Esto age; sed grandes patinae tucetaque crassa
Annuere his superos vetuere Jovemque morantur.
  Rem struere exoptas caeso bove, Mercuriumque
Arcessis fibra: 'Da fortunare Penates,
Da pecus et gregibus fetum!' Quo, pessime, pacto,
Tot tibi cum in flammas junicum omenta liquescant?
Et tamen hic extis et opimo vincere ferto
Intendit: 'Jam crescit ager, jam crescit ovile,
Jam dabitur, jam, jam!' donec deceptus et exspes
Nequicquam fundo suspiret nummus in imo.
  Si tibi crateras argenti incusaque pingui
Auro dona feram, sudes et pectore laevo
Excutiat guttas laetari praetrepidum cor.
Hinc illud subiit auro sacras quod ovato
Perducis facies; nam fratres inter ahenos

Somnia pituita qui purgatissima mittunt
Praecipui sunto, sitque illis aurea barba.
Aurum vasa Numae Saturniaque impulit aera,
Vestalesque urnas et Tuscum fictile mutat.
O curvae in terras animae et caelestium inanes!
Quid juvat hoc, templis nostros immittere mores,
Et bona Dis ex hac scelerata ducere pulpa?
Haec sibi corrupto casiam dissolvit olivo,
Haec Calabrum coxit vitiato murice vellus,
Haec baccam conchae rasisse, et stringere venas
Ferventis massae crudo de pulvere jussit.
Peccat et haec, peccat; vitio tamen utitur. At vos
Dicite, Pontifices, in sacro quid facit aurum?
Nempe hoc quod Veneri donatae a virgine pupae.
Quin damus id superis de magna quod dare lance
Non possit magni Massalae lippa propago;
Compositum jus fasque animo, sanctosque recessus
Mentis, et incoctum generoso pectus honesto.
Haec cedo ut admoveam templis, et farre litabo.

SATIRA III.

NEMPE hoc assidue! jam clarum mane fenestras
Intrat et angustas extendit lumine rimas;
Stertimus indomitum quod despumare Falernum
Sufficiat, quinta dum linea tangitur umbra.
"En quid agis? siccas insana Canicula messes
Jam dudum coquit, et patula pecus omne sub ulmo est":
Unus ait comitum. "Verumne? itane? ocius adsit
Huc aliquis: nemon'?" Turgescit vitrea bilis,
Finditur, Arcadiae pecuaria rudere dicas.
Jam liber et bicolor positis membrana capillis,
Inque manus chartae nodosaque venit arundo.
Tunc queritur crassus calamo quod pendeat humor,
Nigra quod infusa vanescat sepia lympha;
Dilutas queritur geminet quod fistula guttas.
O miser, inque dies ultra miser, huccine rerum
Venimus? at cur non potius, teneroque columbo
Et similis regum pueris, pappare minutum
Poscis, et iratus mammae lallare recusas?
"An tali studeam calamo?" Cui verba? quid istas
Succinis ambages? tibi luditur; effluis amens,
Contemnere; sonat vitium percussa, maligne
Respondet viridi non cocta fidelia limo.
Udum et molle lutum es, nunc nunc properandus et acri
Fingendus sine fine rota. Sed rure paterno
Est tibi far modicum, purum et sine labe salinum —

Quid metuas? — cultrixque foci secura patella;
Hoc satis. An deceat pulmonem rumpere ventis,
Stemmate quod Tusco ramum millesime ducis,
Censoremve tuum vel quod trabeate salutas?
Ad populum phaleras, ego te intus et in cute novi:
Non pudet ad morem discincti vivere Nattae.
Sed stupet hic vitio, fibris increvit opimum
Pingue, caret culpa, nescit quid perdat, et alto
Demersus summa rursus non bullit in unda.
Magne pater divum, saevos punire tyrannos
Haud alia ratione velis, cum dira libido
Moverit ingenium ferventi tincta veneno:
Virtutem videant intabescantque relicta.
Anne magis Siculi gemuerunt aera juvenci,
Et magis auratis pendens laquearibus ensis
Purpureas subter cervices terruit, 'Imus,
Imus praecipites,' quam si sibi dicat, et intus
Palleat infelix quod proxima nesciat uxor?
Saepe oculos, memini, tangebam parvus olivo,
Grandia si nollem morituri verba Catonis
Dicere, non sano multum laudanda magistro,
Quae pater adductis sudans audiret amicis.
Jure etenim id summum, quid dexter senio ferret
Scire, erat in voto; damnosa canicula quantum
Raderet; angustae collo non fallier orcae;
Neu quis callidior buxum torquere flagello.
Haud tibi inexpertum curvos deprendere mores,
Quaeque docet sapiens braccatis illita Medis
Porticus, insomnis quibus et detonsa juventus
Invigilat, siliquis et grandi pasta polenta;
Et tibi quae Samios diduxit littera ramos
Surgentem dextro monstravit limite callem —

Stertis adhuc, laxumque caput compage soluta
Oscitat hesternum, dissutis undique malis!
Est aliquid quo tendis et in quod dirigis arcum?
An passim sequeris corvos testaque lutoque
Securus quo pes ferat, atque ex tempore vivis?
Helleborum frustra cum jam cutis aegra tumebit
Poscentes videas; venienti occurrite morbo,
Et quid opus Cratero magnos promittere montes?
Discite, io miseri, et causas cognoscite rerum:
Quid sumus, aut quidnam victuri gignimur; ordo
Quis datus, et metae qua mollis flexus et unde;
Quis modus argento, quid fas optare, quid asper
Utile nummus habet; patriae carisque propinquis
Quantum elargiri deceat; quem te Deus esse
Jussit, et humana qua parte locatus es in re.
Disce neque invideas quod multa fidelia putet
In locuplete penu defensis pinguibus Umbris,
Et piper et pernae, Marsi monumenta clientis,
Maenaque quod prima nondum defecerit orca.
Hic aliquis de gente hircosa centurionum
Dicat: "Quod sapio satis est mihi; non ego curo
Esse quod Arcesilas aerumnosique Solones,
Obstipo capite et figentes lumine terram,
Murmura cum secum et rabiosa silentia rodunt
Atque exporrecto trutinantur verba labello,
Aegroti veteris meditantes somnia, gigni
De nihilo nihil, in nihilum nil posse reverti.
Hoc est quod palles? cur quis non prandeat hoc est?"
His populus ridet, multumque torosa juventus
Ingeminat tremulos naso crispante cachinnos.
"Inspice, nescio quid trepidat mihi pectus, et aegris
Faucibus exsuperat gravis halitus; inspice sodes,"

Qui dicit medico, jussus requiescere, postquam
Tertia compositas vidit nox currere venas,
De majore domo modice sitiente lagena
Lenia loturo sibi Surrentina rogavit.
"Heus, bone, tu palles!" "Nihil est." "Videas tamen istud
Quicquid id est; surgit tacite tibi lutea pellis."
"At tu deterius palles; ne sis mihi tutor;
Jam pridem hunc sepeli, tu restas." "Perge, tacebo."
Turgidus hic epulis atque albo ventre lavatur,
Gutture sulfureas lente exhalante mephites.
Sed tremor inter vina subit calidumque trientem
Excutit e manibus, dentes crepuere retecti,
Uncta cadunt laxis tunc pulmentaria labris.
Hinc tuba, candelae, tandemque beatulus alto
Compositus lecto crassisque lutatus amomis
In portam rigidos calces extendit; at illum
Hesterni capite induto subiere Quirites.
"Tange, miser, venas et pone in pectore dextram;
'Nil calet hic;' summosque pedes attinge manusque;
'Non frigent.'" Visa est si forte pecunia, sive
Candida vicini subrisit molle puella,
Cor tibi rite salit? Positum est algente catino
Durum olus et populi cribro decussa farina,
Tentemus fauces; tenero latet ulcus in ore
Putre, quod haud deceat plebeia radere beta.
Alges cum excussit membris timor albus aristas;
Nunc face supposita fervescit sanguis, et ira
Scintillant oculi, dicisque facisque quod ipse
Non sani esse hominis non sanus juret Orestes.

SATIRA IV.

"REM populi tractas?" — barbatum haec crede magistrum
Dicere, sorbitio tollit quem dira cicutae —
"Quo fretus? dic hoc, magni pupille Pericli.
Scilicet ingenium et rerum prudentia velox
Ante pilos venit; dicenda tacendaque calles.
Ergo ubi commota fervet plebecula bile,
Fert animus calidae fecisse silentia turbae
Majestate manus; quid deinde loquere? 'Quirites,
Hoc (puta) non justum est; illud male, rectius illud.'
Scis etenim justum gemina suspendere lance
Ancipitis librae; rectum discernis ubi inter
Curva subit, vel cum fallit pede regula varo,
Et potis es nigrum vitio praefigere theta.
Quin tu igitur summa nequicquam pelle decorus
Ante diem blando caudam jactare popello
Desinis, Anticyras melior sorbere meracas?
Quae tibi summa boni est? Uncta vixisse patella
Semper, et assiduo curata cuticula sole.
Exspecta; haud aliud respondeat haec anus. I nunc,
'Dinomaches ego sum,' suffla; 'sum candidus.' Esto,
Dum ne deterius sapiat pannucea Baucis,
Cum bene discincto cantaverit ocima vernae."
Ut nemo in sese tentat descendere, nemo,
Sed praecedenti spectatur mantica tergo!

Quaesieris, "Nostin' Vectidi praedia?" "Cujus?"
"Dives arat Curibus quantum non milvus oberret."
"Hunc ais, hunc Dis iratis Genioque sinistro,
Qui quandoque jugum pertusa ad compita figit,
Seriolae veterem metuens deradere limum
Ingemit 'Hoc bene sit!' tunicatum cum sale mordens
Caepe, et, farratam pueris plaudentibus ollam,
Pannosam faecem morientis sorbet aceti?"
At si unctus cesses et figas in cute solem,
Est prope te ignotus cubito qui tangat, et acre
Despuat in mores, penemque arcanaque lumbi
Runcantem populo marcentes pandere vulvas:
"Tu cum maxillis balanatum gausape pectas,
Inguinibus quare detonsus gurgulio extat?
Quinque palaestritae licet haec plantaria vellant,
Elixasque nates labefactent forcipe adunca,
Non tamen ista filix ullo mansuescit aratro."
Caedimus inque vicem praebemus crura sagittis.
Vivitur hoc pacto; sic novimus. Ilia subter
Caecum vulnus habes; sed lato balteus auro
Praetegit: ut mavis, da verba et decipe nervos
Si potes. "Egregium cum me vicinia dicat
Non credam?" Viso si palles, improbe, nummo,
Si facis in penem quicquid tibi venit amarum,
Si puteal multa cautus vibice flagellas,
Nequicquam populo bibulas donaveris aures.
Respue quod non es; tollat sua munera cerdo;
Tecum habita, noris quam sit tibi curta supellex.

SATIRA V.

VATIBUS hic mos est, centum sibi poscere voces,
Centum ora et linguas optare in carmina centum,
Fabula seu moesto ponatur hianda tragoedo,
Vulnera seu Parthi ducentis ab inguine ferrum.
"Quorsum haec? aut quantas robusti carminis offas
Ingeris, ut par sit centeno gutture niti?
Grande locuturi nebulas Helicone legunto,
Si quibus aut Prognes aut si quibus olla Thyestae
Fervebit, saepe insulso coenanda Glyconi.
Tu neque anhelanti coquitur dum massa camino
Folle premis ventos, nec clauso murmure raucus
Nescio quid tecum grave cornicaris inepte,
Nec stloppo tumidas intendis rumpere buccas:
Verba togae sequeris junctura callidus acri,
Ore teres modico, pallentes radere mores
Doctus et ingenuo culpam defigere ludo.
Hinc trahe quae dicas, mensasque relinque Mycenis
Cum capite et pedibus, plebeiaque prandia noris."
Non equidem hoc studeo, pullatis ut mihi nugis
Pagina turgescat, dare pondus idonea fumo.
Secreti loquimur, tibi nunc hortante Camena
Excutienda damus praecordia, quantaque nostrae
Pars tua sit, Cornute, animae tibi, dulcis amice,
Ostendisse juvat; pulsa, dignoscere cautus

Quid solidum crepet et pictae tectoria linguae.
His ego centenas ausim deposcere fauces,
Ut quantum mihi tē sinuoso in pectore fixi
Voce traham pura, totumque hoc verba resignent
Quod latet arcana non ēnarrabile fibra.
Cum primum pavido custos mihi purpura cessit,
Bullaque succinctis Laribus donata pependit;
Cum blandi comites, totaque impune Suburra
Permisit sparsisse oculos jam candidus umbo;
Cumque iter ambiguum est, et vitae nescius error
Diducit trepidas ramosa in compita mentes,
Me tibi supposui: teneros tu suscipis annos
Socratico, Cornute, sinu; tunc fallere sollers
Apposita intortos extendit regula mores,
Et premitur ratione animus vincique laborat,
Artificemque tuo ducit sub pollice vultum.
Tecum etenim longos memini consumere soles,
Et tecum primas epulis decerpere noctes.
Unum opus et requiem pariter disponimus ambo,
Atque verecunda laxamus seria mensa.
Non equidem hoc dubites, amborum foedere certo
Consentire dies et ab uno sidere duci:
Nostra vel aequali suspendit tempora Libra
Parca tenax veri, seu nata fidelibus hora
Dividit in Geminos concordia fata duorum,
Saturnumque gravem nostro Jove frangimus una;
Nescio quid certe est quod me tibi temperat astrum.
Mille hominum species et rerum discolor usus;
Velle suum cuique est, nec voto vivitur uno.
Mercibus hic Italis mutat sub sole recenti
Rugosum piper et pallentis grana cumini;
Hic satur irriguo mavult turgescere somno;

Hic Campo indulget; hunc alea decoquit; ille
In Venerem est putris; sed cum lapidosa cheragra
Fregerit articulos veteris ramalia fagi,
Tunc crassos transisse dies lucemque palustrem
Et sibi jam seri vitam ingemuere relictam.
At te nocturnis juvat impallescere chartis,
Cultor enim juvenum purgatas inseris aures
Fruge Cleanthea. Petite hinc, juvenesque senesque,
Finem animo certum miserisque viatica canis.
"Cras hoc fiet." Idem cras fiet. "Quid, quasi magnum
Nempe diem donas?" Sed cum lux altera venit,
Jam cras hesternum consumpsimus; ecce aliud cras
Egerit hos annos, et semper paulum erit ultra.
Nam quamvis prope te, quamvis temone sub uno
Vertentem sese, frustra sectabere canthum,
Cum rota posterior curras et in axe secundo.
Libertate opus est, non hac qua quisque Velina
Publius emeruit scabiosum tesserula far
Possidet. Heu steriles veri, quibus una Quiritem
Vertigo facit! hic Dama est, non tressis agaso,
Vappa et lippus et in tenui farragine mendax.
Verterit hunc dominus, momento turbinis exit
Marcus Dama. Papae! Marco spondente recusas
Credere tu nummos? Marco sub judice palles?
Marcus dixit, ita est; assigna, Marce, tabellas.
Haec mera libertas! hoc nobis pilea donant!
"An quisquam est alius liber, nisi ducere vitam
Cui licet ut voluit? licet ut volo vivere; non sum
Liberior Bruto?" Mendose colligis, inquit
Stoicus hic aurem mordaci lotus aceto;
Haec reliqua accipio, 'licet ut volo vivere' tolle.
"Vindicta postquam meus a Praetore recessi,

Cur mihi non liceat jussit quodcunque voluntas,
Excepto si quid Masuri rubrica vetavit?"
Disce; sed ira cadat naso rugosaque sanna,
Dum veteres avias tibi de pulmone revello.
Non Praetoris erat stultis dare tenuia rerum
Officia, atque usum rapidae permittere vitae;
Sambucam citius caloni aptaveris alto.
Stat contra ratio et secretam gannit in aurem,
Ne liceat facere id quod quis vitiabit agendo.
Publica lex hominum naturaque continet hoc fas,
Ut teneat vetitos inscitia debilis actus.
Diluis helleborum certo compescere puncto
Nescius examen, vetat hoc natura medendi.
Navem si poscat sibi peronatus arator
Luciferi rudis, exclamet Melicerta perisse
Frontem de rebus. Tibi recto vivere talo
Ars dedit? et veri speciem dignoscere calles,
Ne qua subaerato mendosum tinniat auro?
Quaeque sequenda forent quaeque evitanda vicissim,
Illa prius creta, mox haec carbone notasti?
Es modicus voti, presso Lare, dulcis amicis?
Jam nunc astringas, jam nunc granaria laxes,
Inque luto fixum possis transcendere nummum,
Nec gluto sorbere salivam Mercurialem?
'Haec mea sunt, teneo,' cum vere dixeris, esto
Liberque ac sapiens praetoribus et Jove dextro:
Sin tu, cum fueris nostrae paulo ante farinae,
Pelliculam veterem retines, et fronte politus
Astutam vapido servas sub pectore vulpem,
Quae dederam supra repeto, funemque reduco.
Nil tibi concessit ratio; digitum exsere, peccas;
Et quid tam parvum? Sed nullo ture litabis,

Haereat in stultis brevis ut semuncia recti.
Haec miscere nefas; nec, cum sis cetera fossor,
Tres tantum ad numeros satyrum moveare Bathylli.
'Liber ego'! Unde datum hoc sumis, tot subdite rebus?
An dominum ignoras, nisi quem vindicta relaxat?
'I, puer, et strigiles Crispini ad balnea defer,'
Si increpuit, 'cessas nugator?' servitium acre
Te nihil impellit, nec quicquam extrinsecus intrat
Quod nervos agitet; sed si intus et in jecore aegro
Nascuntur domini, qui tu impunitior exis
Atque hic, quem ad strigiles scutica et metus egit herilis?
Mane piger stertis. "Surge," inquit Avaritia; "eia
Surge." Negas, instat; "Surge," inquit. "Non queo."
"Surge."
"Et quid agam?" "Rogitas? saperdas advehe Ponto,
Castoreum, stuppas, ebenum, thus, lubrica Coa;
Tolle recens primus piper e sitiente camelo;
Verte aliquid; jura." "Sed Jupiter audiet." "Eheu!
Varo, regustatum digito terebrare salinum
Contentus perages, si vivere cum Jove tendis."
Jam pueris pellem succinctus et oenophorum aptas.
Ocius ad navem! Nihil obstat quin trabe vasta
Aegaeum rapias, nisi sollers Luxuria ante
Seductum moneat: "Quo deinde, insane, ruis? quo?
Quid tibi vis? calido sub pectore mascula bilis
Intumuit, quam non extinxerit urna cicutae.
Tun' mare transilias? tibi torta cannabe fulto
Coena sit in transtro, Veientanumque rubellum
Exhalet vapida laesum pice sessilis obba?
Quid petis? ut nummi, quos hic quincunce modesto
Nutrieras, peragant avidos sudare deunces?
Indulge Genio, carpamus dulcia, nostrum est

Quod vivis; cinis et Manes et fabula fies;
Vive memor letī; fugit hora, hoc quod loquor inde est."
En quid agis? duplici in diversum scinderis hamo,
Hunccine an hunc sequeris? Subeas alternus oportet
Ancipiti obsequio dominos, alternus oberres;
Nec tu, cum obstiteris semel instantique negaris
Parere imperio, "Rupi jam vincula" dicas.
Nam et luctata canis nodum abripit; et tamen illi
Cum fugit a collo trahitur pars longa catenae.
"Dave, cito (hoc credas jubeo) finire dolores
Praeteritos meditor"; crudum Chaerestratus unguem
Abrodens ait haec. "An siccis dedecus obstem
Cognatis? An rem patriam rumore sinistro
Limen ad obscoenum frangam, dum Chrysidis udas
Ebrius ante fores extincta cum face canto?"
"Euge, puer; sapias, Dis depellentibus agnam
Percute." "Sed censen' plorabit, Dave, relicta?"
"Nugaris; solea, puer, objurgabere rubra,
Ne trepidare velis atque artos rodere casses.
Nunc ferus et violens; at si vocet, haud mora dicas:
'Quidnam igitur faciam? nec nunc cum arcessat et ultro
Supplicet accedam?' Si totus et integer illinc
Exieras, nec nunc." Hic, hic quem quaerimus, hic est,
Non in festuca lictor quam jactat ineptus.
Jus habet ille sui palpo quem ducit hiantem
Cretata ambitio? Vigila et cicer ingere large
Rixanti populo, nostra ut Floralia possint
Aprici meminisse senes; quid pulcrius? At cum
Herodis venere dies, unctaque fenestra
Dispositae pinguem nebulam vomuere lucernae
Portantes violas, rubrumque amplexa catinum
Cauda natat thunni, tumet alba fidelia vino,

Labra moves tacitus recutitaque sabbata palles.
Tunc nigri lemures ovoque pericula rupto,
Tunc grandes Galli et cum sistro (fusca) sacerdos
Incussere deos inflantes corpora, si non
Praedictum ter mane caput gustaveris alli.
Dixeris haec inter varicosos Centuriones,
Continuo crassum ridet Vulfenius ingens,
Et centum Graecos curto centusse licetur.

SATIRA VI.

ADMOVIT jam bruma foco te, Basse, Sabino?
Jamne lyra et tetrico vivunt tibi pectine chordae?
Mire opifex numeris veterum primordia vocum
Atque marem strepitum fidis intendisse Latinae,
Mox juvenes agitare jocos et pollice honesto
Egregius lusisse senes. Mihi nunc Ligus ora
Intepet, hibernatque meum mare, qua latus ingens
Dant scopuli et multa litus se valle receptat.
'Lunai portum (est operae) cognoscite, cives.'
Cor jubet hoc Enni, postquam destertuit esse
Maeonides, Quintus pavone ex Pythagoreo.
Hic ego securus vulgi et quid praeparet Auster
Infelix pecori, securus et angulus ille
Vicini nostro quia pinguior, etsi adeo omnes
Ditescant orti pejoribus, usque recusem
Curvus ob id minui senio, aut coenare sine uncto,
Et signum in vapida naso tetigisse lagena.
Discrepet his alius. Geminos, horoscope, varo
Producis Genio: solis natalibus est qui
Tingat olus siccum muria vafer in calice empta,
Ipse sacrum irrorans patinae piper; hic bona dente
Grandia magnanimus peragit puer. Utar ego, utar,
Nec rhombos ideo libertis ponere lautus,
Nec tenues sollers turdarum nosse salivas.

Messe tenus propria vive, et granaria (fas est)
Emole. Quid metuas? occa, et seges altera in herba est.
Ast vocat officium: trabe rupta Bruttia saxa
Prendit amicus inops, remque omnem surdaque vota
Condidit Ionio; jacet ipse in litore et una
Ingentes de puppe Dei, jamque obvia mergis
Costa ratis lacerae. Nunc et de cespite vivo
Frange aliquid, largire inopi, ne pictus oberret
Caerulea in tabula. Sed coenam funeris heres
Negliget iratus, quod rem curtaveris; urnae
Ossa inodora dabit, seu spirent cinnama surdum
Seu ceraso peccent casiae nescire paratus.
'Tune bona incolumis minuas?' Et Bestius urget
Doctores Graios: "Ita fit, postquam sapere urbi
Cum pipere et palmis venit nostrum hoc maris expers,
Foenisecae crasso vitiarunt unguine pultes.'
Haec cinere ulterior metuas? At tu, meus heres,
Quisquis eris, paulum a turba seductior audi.
O bone, num ignoras? missa est a Caesare laurus
Insignem ob cladem Germanae pubis, et aris
Frigidus excutitur cinis, ac jam postibus arma,
Jam chlamydes regum, jam lutea gausapa captis
Essedaque, ingentesque locat Caesonia Rhenos.
Dis igitur Genioque ducis centum paria ob res
Egregie gestas induco; quis vetat? aude;
Vae, nisi connives! oleum artocreasque popello
Largior; an prohibes? dic clare! "Non adeo," inquis;
"Exossatus ager juxta est." Age, si mihi nulla
Jam reliqua ex amitis, patruelis nulla, proneptis
Nulla manet patrui, sterilis matertera vixit,
Deque avia nihilum superest, accedo Bovillas
Clivumque ad Virbi, praesto est mihi Manius heres.

"Progenies terrae!" Quaere ex me quis mihi quartus
Sit pater; haud prompte, dicam tamen; adde etiam unum,
Unum etiam, terrae est jam filius; et mihi ritu
Manius hic generis prope major avunculus exit.
Qui prior es, cur me in decursu lampada poscis?
Sum tibi Mercurius; venio Deus huc ego, ut ille
Pingitur; an renuis? vis tu gaudere relictis?
Deest aliquid summae, minui mihi; sed tibi totum est
Quicquid id est. Ubi sit fuge quaerere quod mihi quondam
Legarat Tadius, neu dicta repone paterna:
'Foenoris accedat merces; hinc exime sumptus.'
"Quid reliquum est?" Reliquum? Nunc, nunc impensius unge,
Unge, puer, caules. Mihi festa luce coquatur
Urtica et fissa fumosum sinciput aure,
Ut tuus iste nepos olim satur anseris extis,
Cum morosa vago singultiet inguine vena,
Patriciae immeiat vulvae? mihi trama figurae
Sit reliqua, ast illi tremat omento popa venter?
Vende animam lucro, mercare atque excute sollers
Omne latus mundi, ne sit praestantior alter
Cappadocas rigida pingues plausisse catasta;
Rem duplica. "Feci; jam triplex, jam mihi quarto,
Jam decies redit in rugam; depunge ubi sistam."
Inventus, Chrysippe, tui finitor acervi!

NOTES.

REFERENCES TO GRAMMARS.

A. . . . . Allen and Greenough's.
G. . . . . Gildersleeve's.
H. . . . . Harkness's.
K. . . . . Key's (London: 1871).
M. . . . . Madvig's (Thacher's edition).
R. . . . . Roby's (London: 1871–74).
Z. . . . . Zumpt's (Anthon's edition).

NOTES.

PROLOGUE.

This short poem was apparently intended as the author's introduction to the whole volume of his Satires. It is fragmentary in its form, and has very little connection with any thing which follows; it is very possible that it was left unfinished. Persius says that he is no poet, and he seems to imply that he wrote only because he was poor. But, if this is his meaning, it is said in jest and by way of ridiculing many of the writers of his day.

The metre is the choliambic or scazon, the iambic trimeter with a spondee in the last place.

Argument. — I never drank of Hippocrene or slept on Parnassus, that I should be a poet. I leave Helicon and Pirene to the great men whose busts are crowned with ivy; yet, uncultured as I am, I offer my poems at the poet's shrine (1–7).

What taught parrots and pies to speak? Why, hunger, most powerful of teachers; and if our poet daws get a glimpse of money, you'd think their mouths dropping with the muses' nectar (8–14).

1. *Nec fonte labra prolui caballino,*] 'Fons caballinus' is a translation of Ἱπποκρήνη: "I never moistened my lips in Hippocrene." This fountain was on the range of Helicon in Boeotia, and had its name from the legend that it was produced by a stroke of the hoof of Pegasus. Both it and the neighboring spring of Aganippe were supposed to inspire those who drank of their waters. Juvenal calls Pegasus 'Gorgoneus caballus' (iii. 118); but in most classical writers the term is contemptuous; its derivatives in modern languages (*e.g.*, 'cheval,' 'cavalier,' 'cavalry') have entirely lost that shade of meaning. These first three verses are thought to be imitated from Ennius, to whom there is a reference in the second.

2. *bicipiti somniasse Parnasso*] Parnassus is frequently called 'two-peaked' (δίλοφος), from the two ridges between which flows the stream Castalia, celebrated for its connection with Apollo. 'Somniasse' refers to the dream which Ennius claimed to have had on Parnassus, when he saw Homer and learned that Homer's spirit was

animating himself (see below on vi. 10). For the use of the perfect infinitive, see M. 408, *b*, obs. 2, end; G. 277, end; Z. 589; R. 1372. 'Sic' means 'as the result of this.'

4. *Heliconidasque pallidamque Pirenen*] Pirene was the name of a spring (or of springs) in Corinth, at which Bellerophon is said to have caught Pegasus. It was, as it would seem, only through Pegasus that Pirene came to be associated with Helicon and the Muses. 'Pallidus' is an epithet frequently applied to poets and other studious men.

5. *quorum imagines lambunt Hederae*] 'The poets whose busts crowned with ivy stand in our libraries' (see Juvenal vii. 29). 'Sequaces' is an epithet of creeping plants.

6. *ipse semipaganus*] 'Paganus' is a civilian as opposed to a soldier. 'Semipaganus' means 'half a rustic,' only half educated and polished. As such he brings his contribution as an offering to the Muses, for whom the poets are priests. 'Carmen' may mean this volume, or, as seems more probable, his poems in general, whatever he may happen to write.

8. *Quis expedivit psittaco*] He affects to class himself with the poor poets of his day, and implies that, as it is hunger which makes it easy ('expedire,' opposed to 'impedire') for parrots and magpies to talk, so the need of money forces men to write. 'Suum χαῖρε' means that the word was a common one for parrots. 'Artifex sequi' is a Greek construction, very common in Horace. It is found again in i. 59, 70. See A. 57, 8, *f*; 3; G. 424, R. 4, (5), (6); M. 391, 419; H. 552, 3.

12. *Quod si dolosi spes*] As if he had said in so many words that men write for money, he adds that if a hope of getting it flashes upon them, they become excited, and sing as if their poems were the very nectar of the Muses. 'Dolosus' is a general epithet of money, but it has a special application here. 'Cantare Pegaseium nectar' is one of those mixed metaphors which suit the ancient languages rather better than our own.

SATIRE I.

This satire was written to ridicule the literary taste of the day. It opens with a dialogue, in which Persius represents himself as beginning to recite one of his poems and being interrupted by a friend, who tells him that nobody will read such verse. This serves as an introduction, and the friend disappears from the scene, while Persius goes on to characterize the writers and the auditors of his day. He interrupts himself frequently to introduce the words of men who object to what he says, and he quotes, or pretends to quote, from other authors; and for this reason, as well as on account of the obscurity

and the mixed character of the metaphors and the uncertainty of some of the allusions, the satire is justly considered very difficult. The argument which follows shows what is, in my judgment, the scope of the poem, the words in small capitals giving the idea with which the poet is laboring throughout; and in the notes I have attempted to trace the connection of thought, and to explain the many hard words and passages. In most instances it did not seem desirable to mention other explanations which have been suggested, even where it was difficult to decide between them and those which are given; and it must not be thought that I feel satisfied with all that I have offered by way of note and comment. The satire needs a good deal of study; but any one who will read it carefully will be well rewarded for his labor.

In the first paragraph (verses 1–12) the quotation marks enclose the words assigned to the friend with whom the opening dialogue is supposed to be held; after the 12th verse Persius must be considered the only speaker, and the quotation-marks indicate the words which he puts into the mouths of the objector or objectors with whom he argues. The single inverted commas (‘ ’) are used for quotations of the usual kind, as in verses 55 and 85.

It will be especially interesting in this Satire to note the allusions to Horace, and to see how verses and parts of verses are taken from him by a kind of word-memory, but are so metamorphosed that they have a meaning very different from that which they originally had. It will also be instructive to observe how Juvenal, in imitating Persius, has borrowed ideas as well as words. But it is beyond the scope of these notes to point out any except the most evident of these imitations.

ARGUMENT. — *“Vanity of vanities; all is vanity!”* — No, I don't suppose that any body will read it; but that is nothing to be ashamed of. It's all nonsense to follow the crazy ideas of muddled Rome. For EVERYBODY AT ROME — never mind; but I mean to say it some time; I think I have a right to say it, and I will (1–12).

Only see how men write prose or verse to recite in full dress to the populace — nasty stuff enough! “Where's the use of studying, if what is in a man is never to come out?” You fool! don't you know anything unless somebody else knows of your knowledge? “But isn't it worth while to be esteemed a great poet?” Oh, what worthless fame you seek! a party of men over their cups listen to a shockingly bad poem and applaud it; that is fame! the poet's ashes will rest in peace, and violets will grow on his grave (13–40)!

“You are too sarcastic; we should all like to leave poems which will be kept and valued.” Why, my dear sir, if I do happen to write any thing good, I am not the man to avoid praise; but I do deny that meaningless applause is the end and aim of life. Anybody can get it if he only furnishes good dinners. If I gave honest criticism, I should tell my patron that he is a stupid, bald-headed, big-bellied fool. Oh, if you only had eyes in the back of your head (40–62)!

Do you want to know what people say of you? Why, that at last we have a fine poet who knows how to write smoothly, whatever he undertakes. Of course! Only listen to what men write about the feelings of heroes, when they can't describe a grove or the country with its pleasant life and its jovial games, where Remus lived, and whence Cincinnatus was summoned to leave the plough and rule the state — that's well said (63–75)!

And others like an uncouth, nonsensical roughness; can you ask, when we have such models of style, where our bad poetry comes from? Aren't you ashamed of your love of praise? Even the man who is accused of stealing, weighs his words and measures his sentences and looks for applause! Disgusting! That's not the way to move my sympathies; I want something from the heart, not from the study (76–91).

"But we have learned to write smoothly and gracefully, making even Virgil rough in comparison." I should think so! Just listen to the bombastic strains of our poets! Would we endure this, if we were men? Such stuff comes only from the mouth; there are no brains in it (92–106).

"Well, suppose what you say is true; what is the use of saying all you think, and getting people to shut you out in the cold?" Oh! that's it, is it? I see! every thing is bright and good! commit no nuisance here, it's sacred ground! Lucilius lashed the city, and Horace made sport of it; I mustn't even mutter a word. No, I'll whisper it. Listen, little book: EVERYBODY HAS ASS'S EARS! I wouldn't sell that secret of mine for any of your Iliads (107–123).

My readers will be those who find pleasure in the old Greek comedians. I don't care for men who can only make fun of people and things, and who know enough to laugh at those who are wiser than themselves; let them keep on their life of idleness and shame, for all I care (123–134).

1. *O curas hominum!*] "Vanity of vanities, all is vanity!" Persius represents himself as having written some verses, and beginning to repeat them to a friend. The friend interrupts by asking who will read such stuff; and the poet answers that he does not expect or care for more than one or two readers. The friend then tells him that he will be disgraced by his poem; but Persius rejects the idea with contempt. So the satire turns upon the neglect of good poets, and the preference given to bad writers. This friend disappears from the scene after 'nolo' in verse 11. 'Vel duo vel nemo' is a way of saying 'scarcely any one,' like the Greek *ἢ τις ἢ οὐδείς*.

4. *Ne mihi Polydamas*] 'Ne' implies a verb to be supplied with 'Quare.' 'You ought to be ashamed of yourself,' says the friend. 'Why should I be afraid?' is the reply. 'Lest Polydamas and the Trojan dames should prefer Labeo to me? nonsense!' The reference to the Iliad was proverbial. Hector is represented (xxii. 99, sqq.) as refusing to obey his parents when they urged him to avoid Achilles by going within the walls, and saying that he was afraid of

the reproaches of his friend Polydamas, and ashamed to meet the men and women of Troy. Here 'Polydamas et Troiades' mean the influential classes at Rome, with a hit at the pride of the Romans as 'Trojugenae,' and perhaps a satirical reference to their effeminacy. Labeo is said to have been a poor writer who translated the Iliad and the Odyssey word for word, and to be the same person as the 'Accius' of verse 50.

5. *Non, si quid turbida Roma Elevet,*] 'Non' is used for 'ne' as in Horace and in post-Augustan prose. See G. 266, R. 1; M. 456, obs. 2. 'Turbida' may be rendered 'muddled.' 'Elevare' is 'to make light of,' and it serves to introduce the metaphor of a balance. 'Trutina' is the common name of two kinds of balance in use among the Romans, the scales ('libra') and the steelyard ('statera'). Here the former is meant, for 'examen' means the tongue of a pair of scales which works in the handle. 'Castigare' is to correct, and Persius tells his friend not to waste his time in walking up and correcting the false index in the scales of public judgment, nor to look for himself out of himself, that is in the opinion of the world.

8. *Nam Romae quis non*] We need not be at any pains to supply what Persius meant to say. He meant to say nothing yet, and has said it very expressively; but he asks his question in full at the end of the Satire (verse 121). What follows is not more complete or less unintelligible. 'For at Rome who is not — and, if I may say it — nay, I may, when I look to our gray hairs and that ill-tempered life we live, and all we do after we leave our childish games, taking the tone of uncles — then, then pardon me' — 'I will not,' answers the friend. 'Then what am I to do? But my spleen is saucy and I am prone to laugh.' 'Sed' anticipates the advice his friend would give him, to hold his tongue. 'Canities' is used of a premature and dishonorable old age, such as is more fully described later in the satire, one brought on by idleness and profligacy. 'Istud' has reference as usual to what had been said by the other, and shows that 'triste' means the affected and peevish spirit which might be expected to criticize the writer. The use of the infinitive 'vivere' is in accordance with the nature of that mood, which represents a neuter substantive. We have 'scire tuum' and 'ridere meum' in this Satire (verses 27, 122). Horace has three instances close together in Ep. i. 7. 27, 28. See M. 388, *a*, and obs., 391, obs.; Z. 597; R. 1363; K. 1232; Kennedy, 179 (London: 1874).

10. *nucibus . . relictis*] Nuts were a common means of amusement with boys. 'Nuces relinquere' is quoted as a proverb. It may be remembered that Persius was by no means an old man. Horace repeatedly uses 'patruus' in the sense in which it is employed here, as we speak of "Dutch uncles."

12. *petulanti splene cachinno.*] The old writers made the spleen the seat of laughter. 'Cachinno,' 'a laugher,' is formed from 'cachinnus,' as 'gluto' (from 'glutus,' 'the throat'), 'popino,' 'ganeo,' etc. The termination expresses one who is addicted to any thing.

13. *Scribimus inclusi,*] 'We shut ourselves up and write — one verse,

another prose — something grand for lungs most bountiful of breath to puff and blow.' Here Persius enters upon the subject of the Satire. He goes on to describe a man reciting his productions, with his hair smoothed and trimmed, his toga fresh cleaned, with his best (birthday) ring on, sitting on a raised stool, his throat well gargled, and a leer in his eye, showing the lewd character of his composition. 'Pede liber,' like 'soluta oratio,' means 'prose.' 'Scilicet haec,' 'and this forsooth,' means the result of all this labor; and 'tandem' implies that it has required much time to produce it. This man wears a ring that he reserves for birthdays, the gayest holidays which the Romans kept. 'Plasma' is a gargle or mixture for softening the throat. 'Fractus' is equivalent to 'dissolutus,' and 'patranti,' which occurs nowhere else, probably means 'wanton.'

20. *Ingentes trepidare Titos,*] He is describing the effects of lascivious verses upon wanton ears. 'Ingentes Titos' seems to be an imitation of Horace's 'celsi Ramnes.' The Ramnenses, Titienses, and Luceres were the three centuries of Equites formed by Romulus, and as Horace uses the first, so Persius here uses the second for the great people in general, whom he represents as listening to this filthy stuff. 'Hic' may refer to the place of recitation, or to the time of the applause. 'Trepidare' means that they cannot keep quiet. 'Cum' and 'ut' are equivalent. 'Neque more probo' refers to their lewd gestures, and 'nec voce serena' to their loud applause of those parts in particular which were most exciting.

22. *Tun,' vetule,*] He indignantly addresses the reader of the foul poetry. 'What! you, old sinner, turn purveyor for the ears of others?' He supposes the man to be old in vice, if not in years, and to write for no other purpose than to tickle the senses of the profligate. 'Cute perditus' properly applies to a dropsical person. It is not meant literally here, but describes a person puffed out by flattery and the applause of the listeners. The personal pronoun 'tu' is omitted here though emphatic, 'even you.' 'Ohe!' 'ohe jam!' 'ohe jam satis!' were common exclamations, all meaning 'that's enough.'

24. *Quo didicisse, nisi hoc fermentum*] This is the supposed answer of the poet whom Persius has addressed. 'What is the use of learning, if this leaven and all that is born in a man is not to burst from his liver like a wild fig-tree?' For the ellipses with 'quo' see M. 239; Z. 770; G. 688 and R. 'Fermentum' is any thing which ferments within; here it is the poet's thoughts. The man is made unconsciously to describe the corruption of his own mind by his illustration. The mixture of the metaphors is harsh, but in the style of Persius. Lust was supposed to have its seat in the liver.

26. *En pallor seniumque!*] Persius replies: 'So what you have studied for is to be flattered by such people as these.' 'Pallor' and 'senium' refer here to the severity of a studious face. 'O mores!' seems to have been a common exclamation after Cicero's "O tempora, O mores!" Verse 27 is borrowed from Lucilius; it is quoted from Persius by St. Augustine. On 'scire tuum' see above, note on verse 9, and add A. 57, 8, *a*; G. 423.

28. *At pulcrum digito monstrari*] This is the attempted defence. 'Hic est' reminds us of the story of the pride which Demosthenes felt at hearing a poor woman say Οὗτος ἐκεῖνος. 'Cirrati' are boys with long hair and curls, which they usually wore till they took the 'toga virilis.' 'Dictata' are boys' lessons, so called because the master commonly dictated what the boys had to learn by heart. This particularly applied to poetry.

30. *Ecce inter pocula quaerunt*] Here begins an indirect and sarcastic reply. Persius goes on to show the worth of such praise as the man values so highly, and represents a party of fellows over their cups discussing poetry, and a coxcomb getting up and drawling and mincing out some trash of a sentimental sort, which is forthwith applauded by the company. 'Surely,' he adds sarcastically, 'that man is happy in his grave! The turf must lie light upon his bones after such praise, and violets must spring from his ashes.' 'Romulidae' is used with contempt like 'Titos' above. 'Quid narrent' means 'what news they bring,' or 'what news is from them.' 'Hic' is 'hereupon,' as perhaps in verse 19. 'Rancidulum' is applied to that which is offensive from affectation. 'Balba' is construed with 'nare,' but the meaning is 'balbum locutus de nare,' 'drawling through his nose.' Phyllis is the Thracian princess whom Demophoon promised to marry, and whose complaint is told in one of Ovid's most touching Epistles. Hypsipyle was the daughter of Thoas and queen of Lemnos when Jason landed there on his way to Colchis. He married and left her, and she is made to pour out her love and jealousy in another of Ovid's poems. The accusatives in verse 34 depend on 'locutus.' 'Eliquat' means that he strains his speech like wine, that it may come out as smooth as possible: and ('supplantat') he trips his words upon his delicate palate. 'Locutus' (verse 33) is used in the sense of a present. See A. 72, 1, *b*; M. 431, *b*; G. 278, R.

36. *Assensere viri;*] This is in the epic vein. 'Nunc' is 'after this.' 'Cippus' is the monumental stone, on which was often engraved S. T. T. L. for 'sit tibi terra levis,' and that was one of the common 'formulae' in taking leave of the dead. 'Convivae,' as distinguished from 'viri,' are the inferior guests. Their applause is stronger ('laudant').

40. *nimis uncis Naribus indulges;*] This is the last thing which the satirized poet says in his own defence: 'You are altogether too supercilious and sneering in your criticisms.' The figure is borrowed from Horace. See below on verse 118. 'Recuset' is used in the sense of 'neget', as below (verse 48). 'Os populi' is an ordinary periphrasis for fame, made proverbial by Ennius, "volito vivu' per ora virum." 'Velle meruisse' is to wish one had done something to earn; 'velle linquere' is to wish one may leave. Cedar oil was used for preserving books from insects; or they were placed in cedar boxes, or sometimes bound in cedar wood. Poetry which deserved to be so carefully kept, was not likely to fall into the hands of the grocers, who are said to have used the manuscripts of inferior writers to wrap up their wares — mackerel and frankincense. The poor poet claims that his is a natural and laudable ambition.

44. *Quisquis es,*] Persius speaks again in his own person, and turns his remarks against the general spirit of the age, without imagining any special antagonist. 'Non' before 'ego' is emphatic and closely connected with it: 'I am not the man to shrink from praise.' See Z. 799; K. 1403. 'Exit' seems to refer to a vessel 'turned out' by a potter. 'Rara avis' is a proverbial expression; see Juvenal vi. 165, vii. 202. 'Tamen' is resumptive: 'if, as I was saying, I *do* happen to turn out any thing pretty good.' 'Fibra,' the lower part of the liver, is used for 'jecur,' the seat of all kinds of desire and passion, as here the desire of praise.

48. *Sed recti finemque extremumque*] 'But I deny that your 'euge,' 'belle,' are the end and the extreme limit of all that is right.' 'Finem' is the end (*τέλος*) to which things tend; 'extremum' is the farthest point to which one can go in the pursuit of any thing. The words of applause used by the Romans were numerous; *σοφῶς* was the most common. Horace gives three others (A. P. 428), "clamabit enim Pulcre! bene! recte!" and Martial several more (ii. 27), "effecte! graviter! cito! nequiter! euge! beate!" The figure in 'excute' is taken from the shaking of a suspected person's clothes to see whether he has any thing secreted in them. The metaphor is followed up here by 'Quid non intus habet?' And the poet says that this applause covers up bad poetry and the verses which rich men read to parasites, who do not dare to tell the truth about them.

50. *Non hic est Ilias Acci*] This Accius is thought to be the Labeo of verse 4. Hellebore was a purging medicine supposed to have much effect in clearing the brain, and therefore used in madness and by poets and other students. 'Elegidia' is a Greek diminutive not elsewhere used in Latin. The third syllable is lengthened. 'Crudi proceres' are great people who have not yet digested their dinners. 'Dictarunt' means that they did not read but spouted their nonsense extempore (or pretending that it was so) for the parasites to admire and the slave to take down. 'Quicquid denique,' 'any thing in short,' means that they did not confine themselves to 'elegidia.' Citrus wood was in fashion for a long time for couches and tables. It was the most expensive of all sorts.

53. *Calidum scis ponere sumen,*] 'Ponere' is 'to put upon the table,' the usual word. The teats ('sumen') of a sow which had lately littered for the first time were much prized by epicures. Persius says to the great man (he imagines one) that he knows how to entertain parasites and give one of them a shabby cloak when he is cold, and then ask their opinion, professing to wish to have them tell the truth candidly.

56. *Qui pote? Vis dicam?*] 'How can they? Would you like to have me tell you (the truth)? Well then, you are a twaddler, you old bald-pate, with your half yard of fat paunch sticking out before you.' The emphatic pronoun 'ego' is omitted again as in verse 23. 'Calvus' is used like 'canities' in verse 9. 'Aqualiculus,' the Scholiast says, properly means the paunch of a pig. 'Sesquipes' is not used in this independent way elsewhere. It is the proverbial measure for long things.

58. *O Jane, a tergo*] He says that Janus, who looked both ways, behind and before, was lucky, for no one could mock him behind his back, as these noble poets were mocked. 'Ciconia' means some such motion as stretching the fingers before the nose in the form of a stork's bill, and pretending to peck at a man, which is the meaning here of 'pinsit' (from a present 'pinso,' or perhaps 'pindo'). It was much the same as boys do now. What follows means putting the hands to the sides of the head in imitation of large donkey's ears moving to and fro, and thrusting out the tongue like a thirsty dog. Some such verb as 'irrisit' must be supplied from 'pinsit' for 'manus' and 'linguae tantum.' These three ways of making sport of a person behind his back appear to be mentioned nowhere else except in St. Jerome, who frequently has allusions to Persius. White asses were counted the best, and so were white horses. The dog is called Apulian because that part of the country was notoriously dry. 'Quantum sitiat' is an elliptical expression more easily understood than translated; we should have had in prose 'quantum sitiens protendat.' It means 'as much as a dog shows when it is thirsty.' As to 'imitari mobilis,' see on Prol. 11.

61. *Vos, o patricius sanguis,*] 'Ye noble gentlemen, whose fate it is to have no eyes in the back of your head, turn around and face the gibe behind you." 'Sanna' is a grimace or distortion of the mouth.

63. *Quis populi sermo est? Quis enim,*] 'Do you ask what people say of you? Why, what can they say, but that now at last we have verses which flow in smooth measure, so smooth that the joining of the parts allows the critical nail to run over the polished surface!' The figure is probably borrowed from Horace's "ad unguem factus homo" (S. i. 5. 32); the work is as well done as that of the sculptor who draws his finger-nail over his work to test the accuracy of the joints, and does not know when it crosses them. The following simile is that of the carpenter "sighting" and laying out ('tendere') a straight line, and marking it with a cord colored with vermilion, just as our carpenters use a chalked string. The poet is supposed to be vain enough to be flattered by words which are meant as a sarcasm on the feebleness of public taste. 'Sive opus,' 'or if he must write satire (instead of lyric poetry) and speak against the evils of the day, the muse inspires him with a grand style.' On the construction of 'opus [est]' with the infinitive, see M. 266, obs.; G. 390, R.; Z. 625. 'Regum' means 'the great,' 'the rich.'

69. *Ecce modo*] Persius drops his irony and speaks in his own person: 'Do but look! now we see men presenting us with the feelings of heroes on the strength of having dabbled in Greek, men who don't know how to describe a wood or to eulogize the fertile country with its baskets, its fireplaces, its pigs, and its feasts.' 'Heroas' is used as an adjective. On 'ponere artifices' see on Prol. 11. The 'corbes' were baskets for gathering fruits. The 'Palilia' was the shepherds' holiday, held on the 21st of April, which was said to be the day of the foundation of Rome; the feasters made fires of hay and straw ('fumosa foeno'), and jumped through them for amusement, or as a religious ceremony.

73. *Unde Remus*] Persius begins to wander off into a praise of the country after the style of poets of his day. He shows how the founders of Rome came from the country, and how the great dictator L. Quintius Cincinnatus was driving the plough when his wife bustled out ('trepida') to put his robe of office on him, and his lictor took the plough home. But he catches himself, applauds himself for his fine verses, and returns to his subject. 'Dentale' is properly the beam of the plough. 'Dictatorem' is in apposition with 'te,' which is to be supplied as the object of 'induit.'

76. *Est nunc Brisei*] Briseus was a name of Dionysus (Bacchus), which is here applied to the tragic poet Accius, for some reason which does not appear. 'Venosus' means 'shrivelled,' 'dry,' like the bodies of old men whose veins stand out in the shrunken flesh. Pacuvius was another poet who wrote (or rather translated from the Greek of Euripides) the play of Antiopa. Persius calls his style 'warty,' 'rough,' and gives a specimen or a parody of it: 'her dolorific heart shored up on woes.' There seems to be no difference here in the meaning of 'est quem' and 'sunt quos.'

79. *Hos pueris monitus*] 'Such counsels as these' means the advice to follow such models of style. 'Ne' has almost the sense of 'num,' as in Juv. x. 90, with which compare x. 28; and see G. 456, R. 1; M. 451, *a*; Z. 352. 'Sartago' is a kettle or frying-pan; here it would seem to have nearly the same meaning as 'farrago,' as if it were a variety of things mixed and fried together, a medley of speech. And men learned not only to use their language barbarously, but also to applaud the recitation of bad poetry, and that vehemently and to their own disgrace. 'Trossulus,' an old name for the Roman knights, had become a nickname, and 'lēvis,' 'effeminate,' adds to the reproach implied in the noun.

83. *Nilne pudet capiti*] Next he supposes a man on trial for theft. But even in defending himself the man (he calls him Pedius) must balance his sentences in polished antitheses, and look out for applause. 'Capiti cano' depends on 'pellere'; the epithet is only thrown in for effect. 'Tepidum' is 'lukewarm,' and 'Decenter' is but qualified praise. 'Ait' is 'the prosecutor says.' 'Posuisse laudatur' is equivalent to 'laudatur quod posuerit,' or 'laudatur eum posuisse.' Conington calls the infinitive "really the cognate accusative expressing the praise received," and refers to M. 400. Add G. 528 and R.; Z. 607; R. 1353. 'Romule' stands for a descendant of Romulus. 'Cevere' is said of the vilest sort of men; he asks in indignation whether Romulus is a man or something viler than vile women that he should applaud such trash.

88. *Men' moveat? quippe et*] 'Would he (Pedius) move me? I suppose, if a shipwrecked man were to sing me a song, I should take out an as and give it to him! What, you sing, do you, when you carry yourself about in a picture, floating on a bit of your wreck? The man must tell some tale of real sorrow, not made up at night, who wants to move me with his story.' 'Incurvasse' stands for the simple word 'flectere.' The sailor and his begging picture are referred to in Juv. xiv. 301, sq.

92. *Sed numeris decor est*] It is almost impossible to distribute satisfactorily the verses which follow. Persius seems to begin to put a defence into the mouth of the man who takes the part of the poets of the day, and, almost inadvertently, to let the defence run into a sarcastic description of their style and their claims. Says the "interpellator": 'But we have added grace and unity (or harmony) to the crude verse of our fathers. We have learned to round a verse with an allusion to Attis or a dolphin cleaving the sea, and to speak of stealing a rib from the Apennine. What poor stuff Virgil did write!' The metaphors in verse 92 are badly mixed, but intelligible. 'Claudere versum' (compare Horace S. i. 4. 40) is, as we say, 'to fall into verse,' 'to be expressed in metre.' Attis or Atys was a votary of Cybele who was worshipped on Mount Berecyntus in Phrygia. His story is told by Catullus in a poem (Carm. lxiii.) which is "almost unrivalled for the awfulness of its grandeur and the tenderness of its pathos." The dolphin which cleaved Nereus may possibly be Arion's (Herod. i. 24); but verses 94 and 95 either are written in ridicule of a vicious style, or are quoted as examples of it; and if they ever had any meaning, it is impossible to determine what it was. The man who is represented as praising these expressions and turns of thought, goes on to intimate that in his opinion the Aeneid is like a thick-skinned old bough with the sap oozing out of it ('spumosum') which is dried up with an overgrown bark. At least, this is one way of understanding his words; but they are hardly more intelligible than the fine quotations which he has just given.

98. *Quidnam igitur tenerum*] Here Persius speaks again. He goes on to give an example of what might, on his opponent's principles, be called tender poetry and read with a lackadaisical air. The lines have been attributed to Nero, but it is not very probable that he wrote them. They may have been taken from some poet of the day or written by Persius for the occasion. The subject of 'implerunt' seems to be indefinite, while 'ablatura Bassaris' and 'Maenas flexura' are united (in sense) as the subject of 'ingeminat'; the former may refer to Pentheus, whom his mother, Agave, slew, mistaking him for a beast (here a calf, in Ovid a boar, in Euripides a lion); the latter is described as mounting the chariot of Bacchus, to which lynxes (elsewhere it is tigers) were harnessed with bands of ivy. 'Reparabilis' is used actively (compare 'venerabile,' Juv. xv. 143).

103. *Haec fierent si testiculi*] Persius claims that such stuff proves that the men of his day had lost their fathers' manliness; the verses are nerveless and float on the tongue (that is, they do not come from the mind); the man who writes them does not rap his knuckles on his book-shelf (perhaps here taken for the writing-table) or bite his nails in perplexity; these fluent triflers are never at a loss.

107. *Sed quid opus teneras*] The objector allows that all this is true, but he sees no need of rasping tender ears with such biting truths. 'Take care if you will ('sis' = 'si vis'),' says he, 'lest you happen to freeze to death on some great man's doorstep; you can hear them snarling at you.' The dog's letter is 'R,' and the idea is taken from

the watchdog which was kept in most Roman houses in the porter's room near the door. The poet's friend seems to post a notice for his benefit, to "beware of the human snarlers." For the short final vowel in 'vide,' see A. 78, 2, *d*, ex.; G. 704, 2, ex. 2; R. 233, 4, and 279, *b*.

110. *Per me equidem*] 'Well then,' says Persius, 'henceforth I'll let you paint every thing white. Bravo all! you shall all be most wonderful things ("bien admirables"). How do you like that? If you call the place holy, I'll warn others to commit no nuisance, and will go away myself.' 'Equidem,' if compounded of 'ego quidem,' as generally supposed, must originally have stood only with verbs in the first person. It is used here and in v. 45, as a few times in other authors, like the simple 'quidem' with other persons. See Z. 278. 'Nil moror' is not 'I don't care,' but 'I don't object.' Snakes were commonly painted or carved on sacred places to represent the 'Genius loci' and to protect the walls from the sort of profanation which is mentioned here. The following inscription, accompanied by two snakes, was found at Rome on the wall of a room which was part of Nero's golden house:

"DUODECI DEOS ET DIANAM ET IOVEM OPTUMUM MAXIMUM HABEAT IRATOS QUISQUIS HIC MIXERIT AUT CACARIT."

Similar inscriptions were placed on tombs (compare Juv. i. 131: 'Cujus ad effigiem non tantum meiere fas est'). The form 'faxim' (corresponding to πράξ-αμι = πράκ-σαμι) seems to come from the old termination 'esim' for 'erim.' The word is used here as if copied from some old legal formula. See A. 37, 7; G. 191, 5; H. 239, 4; Z. 161; M. 115, *f*; K. 566.

114. *Secuit Lucilius urbem,*] The poet suddenly breaks off from his irony, and asks whether, if his predecessors in satire, Lucilius and Horace, were allowed, the one to lash the town and the other to turn it into quiet ridicule, he may not have permission to mutter a word. With 'secuit' we should naturally supply 'verbere' or 'flagello.' It has been suggested that 'genuinum' requires us to render the verb by 'gnawed.' But it seems better to hold to the usual meaning of 'secuit' and to consider the passage as one of Persius's examples of mixed metaphor. 'Genuinum fregit' probably refers to the story of the viper and the file to which Horace alludes in S. ii. 1. 77, though here the image is meant to be to the honor of Lucilius, who fastened on his enemies without caring for the consequences.

116. *Omne vafer vitium*] This is a celebrated description of Horace's style of satire, which was on the whole good-natured and free from bitterness. 'Amico' seems to be in opposition to 'populum'; he had laughter for the one, and contempt for the other. 'Admissus circum praecordia ludit,' 'he gains an entrance and sports with the innermost feelings.' 'Excusso suspendere naso' (compare verse 40) is borrowed from Horace's 'suspendens omnia naso' (S. ii. 8. 64); the expression is a curious one, but the meaning is clear; 'excusso' seems equivalent to 'sursum jactato.'

119. *Men' mutire nefas?*] 'Mutire' is 'to say mu,' and means to mutter or speak under the breath. Ovid tells this story of Midas and his ass's ears. He was so ashamed of them that he took pains to hide them under his turban. But the barber who cut his hair found them out, and, being unable to keep the secret to himself, went and dug a hole in the earth, into which he whispered it; then, having covered the hole, he went away. But reeds sprung up over the spot, and when shaken by the wind betrayed the words of the barber. This is what Persius refers to in 'nec clam nec cum scrobe, nusquam,' which is his answer to himself.

120. *Hic tamen infodium.*] This is the same idea continued. He says that he will bury what he has to say here, that is in his poem, which he personifies and addresses as if the book were the hole in which he meant to deposit the great secret that he is going to tell. In the life of Persius attributed to Suetonius it is said that he wrote 'Mida rex habet,' and that his friend Cornutus, after his death, erased 'Mida rex' and put in 'quis non,' thinking it better to suppress so obvious a reflection on Nero. I am half inclined to think Casaubon right in editing 'Mida rex,' though all the MSS. have our present reading, and though I think the allusion to be, primarily at least, to people at large and not to the Emperor; for Cornutus might have changed it if he thought that there was any danger that Nero, who claimed to be a fine poet, would take it to himself. On the other hand, it seems best to retain 'quis non,' because then we have here the whole of the question which was begun in verse 8, and thus the secret with which the poet has been laboring comes to light. In either case, as I look at it, the meaning is the same. This secret, this joke of his, worthless as it may seem, the poet says he will not barter away for any Iliad such as he has described above (verses 4, 50).

123. *Audaci quicunque afflate Cratino*] The poet goes on to appeal to those who are familiar with the old comic writers of Athens, saying that they will read his satires; and thus at last he gives a real answer to 'Quis leget haec?' in verse 2. He joins together Eupolis, Cratinus, and Aristophanes (cf. Horace, S. i. 4. 1). The latter is here called 'praegrandis senex,' with reference to his antiquity rather than to his age. 'Afflate' is put in the vocative with a verb in the second person, as in iii. 28, 29. See A. 53, *b*; M. 299, *b*, obs. 2; H. 369, 3. 'Pallere,' which is commonly used with an accusative, means to grow pale with the study of these great satirists. 'Aliquid decoctius' is 'something more refined than usual.'

126. *Inde vaporata*] 'Inde' is 'from these writers.' 'Vaporata aure' is an ear warmed with excitement or pleasure; at least this seems the best explanation. 'Ferveat' also expresses the warmth of the reader's admiration. Persius takes, therefore, as his model, not the earlier Roman satirists, but the Greek comedians.

127. *Non hic*] It is by scholars and students that he expects to be read and appreciated; he does not ask for the attention of men who laugh at national peculiarities and personal infirmities, who pride themselves on petty honors, and who make sport of mathematicians

and phllosophers. The national peculiarities he illustrates from the dress of the Greeks, of which the Romans had grown jealous; the 'crĕpida' being the Greek shoe (*κρῆπις*), from which the Romans called their comedies with Greek plots 'crepidatae.' 'Ludere in' is a rare construction. 'Possit' implies that his power of satire is so feeble that it can extend no further than a poor jest; the mood is not the same as that of 'gestit' and 'scit,' because the sense is different. It was part of the duty of the aediles to take care of the markets and to act as sealers of weights and measures, destroying those which they condemned (see Juvenal x. 100, sqq.). 'Hemina' was half a 'sextarius.' 'Iniquus' was the usual word for a false measure. Arretium (Arezzo) was a town of Etruria, between the Tiber and the Arnus. There was an old city of great antiquity, and a more modern city on the site of the present town, where many curious relics have been found, particularly of pottery, for which this place was famous. It is said to have been the birth-place of Maecenas. 'Supinus' seems to mean 'proud,' with his head up, or, as one says, walking as if he had swallowed a spit, quoting Epictetus: *ὀβέλισκον καταπιὼν περιπατεῖς.*

131. *Nec qui abaco numeros*] This is the man who has just brains enough to laugh at mathematics, and who is delighted if he sees a wanton prostitute pull a philosopher's beard. The 'abacus' was a board or tray, used both for calculations by means of pebbles and also, when covered with sand, for geometrical demonstrations, the diagrams being drawn with a stick. The word 'nonaria' for 'meretrix' does not occur elsewhere. It is said to be derived from 'nonus,' because these women were not allowed to begin their trade till the ninth hour, lest the young men should leave their military exercises to go to them. For such men as he describes ('his') the poet does not write; he leaves to them the life of the idle and the profligate, expressing the one by the bulletin ('edictum') of the praetor as representing the forum where idle people spent their mornings, and the other by the name of some woman of bad character. Conington understands by 'Calliroen' a poor poem of that name, good enough for people who could not appreciate satire. 'Prandium' is perhaps used loosely for 'coena.'

SATIRE II.

This poem, in which few readers can fail to find both pleasure and instruction, was addressed to one Macrinus on his birthday. The poet thinks of the pure and noble prayers which his friend is offering, and thus is led at once to speak of the wickedness of some men's prayers and the foolishness of those of others. He passes from this

to condemn the false ideas which men have when they judge of the gods by the standard of their own corrupt nature; and he ends by proposing a holy life as the best sacrifice.

It will be seen that the unity of the poem is marred by an extension of the subject which seems to be proposed at first; but the connection of thought is natural, and the outline of the argument is easily fixed in the mind. "Above all, the lesson is not out of date; and, as long as God and Mammon continue to be worshipped together, the imposture of hollow and selfish prayer will continue too."

The student will do well to compare this satire with Juvenal's great poem on the vanity of human wishes (Sat. x.). It lacks the careful arrangement, the well-chosen examples, and the powerful descriptions of that famous work of genius; but it seems to me to surpass it in earnestness of conviction, in force of argument, in devout tone of mind, and in real adaptation to the faults and the wants of men.

It should be noted that only the first four verses are addressed directly to Macrinus. After this brief opening, the second person is used, as in verse 17, to introduce some one with whom the poet can argue, or whose errors he wishes to refute.

ARGUMENT. — This is a happy day, Macrinus, which adds another year to your life. You are not afraid to speak aloud when you pray to the gods; but most men would be unwilling to forbid secret prayers (1–7). Aloud, they ask for judgment, fame, and credit; silently, they desire the death of a relative, or to find a hidden treasure, or to cheat a ward; and they complain that others are more lucky than they. To offer such prayers they will do any penance (8–16). What can you think of Jove when you ask him to do things which you would never dare to propose to such a man as Staius? Don't you suppose that he is as much shocked as Staius would be? Do you imagine that he doesn't care, because you have not yet been killed by a thunderbolt? Do you think that you can bribe the gods with lungs and intestines (17–30)?

A grandmother or an aunt marks on a baby's forehead a spell against the evil eye, and prays that he may become rich and beautiful and popular. Nurses don't know what to pray for; Jupiter, don't listen to them (31–40). One man asks for a strong body and a long life; but the gods cannot grant his prayer until he reforms his diet (41–43). Another prays for large flocks; he cannot have them as long as he burns them all up in sacrifice. Yet he keeps hoping and waiting till the last nummus lies despondent alone in the bottom of his chest (44–51).

If I were to offer you silver and gold, you would be thrown into a flutter of joy. So you have an idea that it is well to gild the images of the gods; so the statues of those deities who seem to be most kindly get golden beards; golden vessels have taken the place of the old bronze and earthenware. How foolish to judge the gods by our sinful flesh! It is this which has changed and spoiled the works of the gods, though it does profit itself by such evil actions. But golden

vessels are of no more use in a temple than the dolls which girls present to Venus (52–70).

Let us offer to the gods a holy life, a pure heart, and noble aspirations; then we shall be accepted, though we bring but a humble sacrifice (71–75).

1. *Hunc, Macrine, diem*] Macrinus is said to have been a learned man and a fellow-pupil of Persius. We are told that it was a custom with the Thracians to mark each day of life by laying aside a white or a black stone, as it was lucky or unlucky; and it is thought that a proverb based on this custom, if not the custom itself, had been adopted by the Romans. At any rate there is an allusion to some such idea here, as twice in Horace (C. i. 36. 10, S. ii. 3. 246). 'Candidus,' the epithet of the stone, is transferred to the day which adds another to the man's fast-passing years. On birthdays a Roman sacrificed to his Genius, which was the deification of his happier or impulsive part. An offering to it implied that the day was to be devoted to enjoyment; in fact, offerings of wine, flowers, etc., were said to be presented to the Genius when a man took them for his own pleasure.

3. *Non tu prece poscis emaci*] 'You are not the man to make a bargaining prayer for things about which you cannot speak to the gods until you have taken them aside.' Birthdays were times of special prayer for personal blessings. Silent prayers were always thought by the ancients to cover something wrong. 'Bona pars' is 'a good many.' 'Acerra' is a box of frankincense. 'Haud cuivis,' like the Greek *οὐ τῷ τυχόντι*, means 'it is not everybody who.' The author now takes up the idea of verse 4; that suggested in 'emaci' is resumed at verse 52.

8. *Mens bona, fama, fides,*] 'Mens bona' is not what we should call a good heart, but a good understanding — "mens sana in corpore sano" (Juv. x. 356); 'fama' is 'a good reputation,' and 'fides' is what we mean by 'credit.' The ancients would no more think of praying for virtuous affections than we should pray for a handsome face or an addition to our stature in manhood. A man's virtues and vices they believed were born with him, and their Genius was to be thanked or blamed according as their natural dispositions were bad or good. In all other matters their sense of dependence upon the gods was as wide as that which we profess. 'Hospes' means any stranger. If a verb is needed in verse 8, 'nuncupantur' may be supplied.

9. *Illa sibi*] 'Illa' is used for that which follows. See A. 20, 2, *b*; H. 450, 3; M. 485, *b*. 'Ebulliat' must be pronounced in three syllables by synizesis. The word is nowhere else used as it is here, but the meaning is evident. 'Preclarum funus' may have the double meaning of 'a welcome death' and 'a splendid funeral.' Verse 11 is imitated from Horace, S. ii. 6. 10. 'Seria' was a pot of earthenware. In what follows the petitioner expresses his wish to erase ('expungere,' see in Andrews's Lexicon) from a will the name of his ward, on whose heels he is treading ('quem impello') by reason of his being

the 'proximus heres' who will get the property in case the boy dies; and he justifies his prayer as well as his hopes by saying that the youth is scrofulous and bilious, implying that death would be a great blessing to him.

14. *Nerio jam tertia*] Here the discontented man complains of his lot, and gives a broad hint to the gods, implying that he has been married but once, and so has gotten but a chance of one dowry, while a more fortunate friend is actually burying his third wife. The 'dos' seems to have come to the husband at the death of the wife. For 'conditur,' some read 'ducitur,' which implies the death of but two wives.

15. *Haec sancte ut poscas*] 'To make sure that you offer such prayers as these religiously.' It seems to have been a common penance or act of devotion to stand or to plunge one's self in the Tiber (see Hor. S. ii. 3. 290; Juv. vi. 523). 'Bis terque' is 'again and again'; 'noctem' means the moral pollution of the night's debauchery.

17. *Heus age,*] Persius addresses one of the men who offer such prayers as he has just recited, and asks him what opinion he has of Jove that he dares to suggest such ideas to him, and whether there happens to be anybody whom he would treat with less respect. The man suggesting that he should mention some particular person, he names Staius, who is said to be the Staienus of Cicero Pro Cluentio; and, in answer to some apparent hesitation ('an scilicet haeres?'), he asks him which of the two, Jupiter or Staius, he would rather have to decide a case in court, or to take the care of fatherless children. The man decides that Jupiter is the more respectable character; and Persius then bids him imagine himself making such propositions to Staius as he makes to the god. Staius would cry out in horror, "O gracious Jupiter!" 'Don't you suppose that Jupiter is as much shocked, and even cries out "O Jupiter!" himself?' This interpretation of verse 20 seems to me decidedly the best; and I suppose 'quis' to be used for 'uter,' as it certainly is in Juvenal viii. 196 (I can find no reference to this in the grammars), and as in English 'which' has taken the place of 'whether' (of the two). For the use of 'ut' (verse 18) see A. 70, 4, *a*; G. 558; H. 495, 2.

24. *ocius ilex Sulfure discutitur*] This is the standard argument of the skeptic (see Juv. xiii.), but Persius refuses to admit it; he says that Jupiter will endure a good deal, but it is not safe to pull his beard or to try to buy his favor with the worthless parts of a sacrifice. A spot struck by lightning was called 'bidental' from the offering of a 'bidens' with which it was purified; here the word is transferred to the corpse which lies dead in such a place. The poet describes the scene as if the augur had just offered the sacrifice and was pronouncing the place devoted to the gods; this is the meaning of 'fibris ovium Ergennaque jubente,' the ablative absolute being rather that of cause with the words 'jaces bidental,' as if it were 'by the decision of the sacrifice and the augur.' The name Ergenna is Etruscan, these religious rites being all of Etruscan origin.

29. *quidnam est qua tu mercede*] This seems a double question by a sort of zeugma: 'What is it that you wish to buy of the gods, and

how much would you pay for an audience?' See M. 492, *a*; and compare Hadley's Greek Grammar, 827. 'Lactes' (*γαλακτίδες*) are the small intestines.

31. *Ecce avia*] The poet now passes from prayers for wrong things, to prayers for foolish and undesirable things. The first example is that of the woman who prays that her grandson or nephew may be rich and lucky. The middle finger was called 'infamis' or 'famosus,' 'the finger of scorn.' Marking a child with spittle on the brow and lips was thought to ward off the influences of the evil eye ('urentes oculos'). There may be an allusion to the 'dies lustralis' on which infants were purified and named, the eighth day of life for girls, and the ninth day for boys. 'Metuens divum' is a translation of *δεισιδαίμων*, a "vox media," which may or may not imply contempt (see Acts xvii. 22).

35. *spem macram*] "Her starveling hope" (Gifford), "her slender hopeful" (Macleane), "the pinched little hope of the family" (Conington); but it seems unnecessary to take 'spem' in any other than its usual meaning: 'in suppliant prayer she extends her slender hope, now to the fields of Licinus, now to the palace of Crassus.' The first of these men was a wealthy freedman of Julius Caesar, the second was the M. Crassus who was killed by the Parthians, and whose wealth was enormous. 'Hunc rapiant' is 'let them scramble for him.' 'But,' says the poet, 'I don't trust nurses to make prayers.' 'Albata' is 'dressed in white,' as was the custom on solemn occasions.

41. *Poscis opem nervis*] This is an example of prayer for that which the action of the suppliant himself makes impossible. 'Esto age; sed' is 'so far all right, but —.' 'Tucetum' is said to be a Gaulish word, and to mean a dish of beef steeped in a thick gravy.

44. *Rem struere exoptas caeso bove,*] Here we have a curious instance of a foolish prayer — that of the man who prays that he may become rich, and at the same time offers all that he has or gets to the gods in sacrifice, thus defeating his own wishes. In the previous case the prayer of the petitioner cannot be granted because he puts an obstacle in the way; in that which is given here, he throws away what the gods grant, and thus frustrates their kindness. The one illustrates luxury; the other, waste. 'Arcessis' is a strong word, expressive here of confidence. 'Fortuno' is invariably applied to the gods; here 'Penates' is the subject, and 'me' may be supplied as the object. In 'hic' (verse 48) the third person takes the place of the second; for 'intendit' refers to the same person as 'exoptas.' 'Fertum' is a sort of cake used in sacrifice. The man's hopes continue till the last bit of money is left to sigh forlorn at the bottom of the chest. The figure by which the disappointment is attributed to the sestertius is striking:

> "'Tis the last shining nummus, left hopeless alone,
> Lying on the chest-bottom, companions all gone."

52. *Si tibi crateras*] The poet passes from satirizing the foolishness of trying to secure the favor of the gods by over-bountiful sacrifices, to speak of a similar fault, that, namely, of the men who have

an idea that the divinities value gold as highly as they themselves do, and so attempt to please them by gilding their images. 'Craterās' is from 'cratera.' 'Incusa auro' is 'overlaid with gold'; that is, with 'emblemata,' embossed ornaments which were fastened in some way to the vessel which they were intended to adorn; so that 'crateras — dona' is very probably a hendiadys. 'Pectore laevo' is simply an allusion to the position of the heart (cf. Juv. vii. 159). 'Laetari' depends on 'praetrepidum': 'overhasty to rejoice,' 'in a flutter of joy'; the construction has been noticed on Prol. 11 and elsewhere.

55. *Hinc illud subiit*] 'Hence has it come,' because the man thinks that the gods are like himself in love of gold. For the construction see M. 398, *b*, and obs. 1; A. 70, 5; G. 525. The final vowel in 'subiit,' 'adiit,' etc., is frequently lengthened in arsis. 'Auro ovato' is gold that has been taken in war and paraded in the conqueror's triumph.

56. *Nam fratres inter ahenos*] 'Nam' introduces an illustration: 'For instance, you must give the preference to those gods who send good dreams, so gild their beards for them.' The 'bronze brothers' probably means all the gods who had bronze statues; but it is a curious expression. 'Pituita purgatissima' means 'most free from the disturbances of a disordered stomach'; 'pituita' must be pronounced in three syllables.

59. *Aurum vasa Numae*] From this he goes on to complain that gold has been introduced into the temple worship, and has pushed out the old vessels of bronze and clay. Numa is mentioned as being the founder of the religious system of the Romans; and Saturn, probably as the most ancient of the gods. The worship of the Vestals was offered in the old style, with rude earthenware vessels such as were used in the Etruscan rites. Verses 59 and 60 seem each to contain a hendiadys.

63. *Quid juvat hoc,*] 'What is the good of introducing our way of living into the temples, and of inferring from this wicked flesh of ours what is acceptable to the gods?' 'Pulpa,' which strictly means the solid flesh as opposed to the bones, is here applied, almost in the New Testament sense of σάρξ (e.g. τὸ φρόνημα τῆς σαρκός, Rom. viii. 6, 7) to the "carnal man," the vicious desires and evil nature of our race.

64. *Haec sibi corrupto*] Now follow some practical illustrations of the working of the 'pulpa' in man, as it teaches him to gratify his wishes in different ways. It puts oil of cassia into olive-oil to indulge itself ('sibi'), but so as to spoil the good oil ('corrupto' is here proleptic); it dyes the fine wool of Calabria with purple which it changes from its proper use ('vitiato'); it teaches us to scrape the pearl from its shell, and to tear the veins of molten ore from their native earth. The verbs may be translated either as aorists or as perfects.

68. *Peccat et hoc,*] The flesh errs, but it makes something by it: it enjoys the luxuries which it discovers; it has some excuse. But there is no excuse for gold in sacred places: the gods have not the same desires which we have; 'quid facit?' 'what business has it there?' As much, he answers, as the dolls which the girls at the end of their childhood offer to Venus.

71. *Quin damus id superis*] This passage will not suffer by comparison with the close of the tenth satire of Juvenal. The Messalae were one of the great families at Rome. 'Compositum jus,' 'duty to God and man well blended in the soul, the shrine of the heart unstained, and a breast imbued with that which is noble and honorable.' 'Admovere' is a sacrificial word: 'let me bring these offerings to the temple, and a handful of meal shall gain me acceptance.' 'Ut' introduces an object-clause; see A. 70, 3, *c*; G. 546; H. 492, 3, and 558, VI.

SATIRE III.

THE purpose of this Satire is to enforce the duty of self-discipline. The first half of the poem is based on the case of a luxurious and lazy young man, who cannot be persuaded to set himself really at work. The second half is more general in its form, laying down a noble outline of that which men ought to study, and urging them to be wise in time. The Satire is written in a strong, nervous style, and contains some passages which will never cease to be quoted. The description of the power of despair and the enumeration of the things which make up the sum of duty, are unsurpassed. It is not difficult to follow out the connection of thought; and the student will derive much pleasure from the study of both the matter and the style of the poem.

ARGUMENT. — So it is always; late in the morning, you are in bed, snoring off the effects of last night's wine. You wake up with a start, and call for pen and paper. But the ink will not flow to suit you, and you soon give up. O you weak baby! you half-baked man! you ought to be made over into something useful (1–24). But you say that you have inherited a moderate estate, and do not need to work; and you boast of a noble ancestry. What do I care for that, when I know that you are living like the profligate Natta? But he has some excuse; he is dull by nature; he does not know what he is losing: you cannot make that plea for yourself (24–34). O God, thou canst inflict no worse punishment on tyrants than to let them see virtue and perish in the knowledge of what they have lost. No sufferings can compare with his who is tormented by a despair of which no one besides himself can know (35–43). To be sure, I remember that when I was a boy I used to shirk my lessons, and to care most for dice and tops. But you are too old for such play; you have learned the doctrines of the Porch, and Pythagoras has taught you to choose the path of virtue; yet you snore on unconcerned. Are you aiming at any thing? Or are you spending your life in a wild-goose chase (44–62)?

It is too late to look for a remedy when disease has gained the mastery; begin now to learn your duty; learn what you are, how you ought to live, what you should give to others, and what God would have you do in the state of life in which he has placed you. Learn this, and do not put your confidence in the good things with which your country clients have filled your storerooms (63–76). A soldier hearing this would say, that what he knows is enough for him; he doesn't want to spend his time in muttering like a philosopher about nothing coming from nothing, and nothing returning to nothing; he can't see that that is any reason for growing pale and forgetting to eat. The people listen and applaud (77–87).

A sick man asks advice of his physician, and is ordered to keep his bed. But he soon has an idea that he will try a bath and some wine, and he scorns the counsels of those who warn him of the consequences. He bathes, but he never finishes his wine; soon he is laid out, and his freedmen bear him to his grave (88–106). Do you tell me that you have no bodily ailment? Very well; but are you not afflicted with avarice or love? Can you eat plain and coarse food? Ah! now I have your weak spot! Besides, you are cowardly and passionate; even Orestes would call you mad. My story has a moral even for you (107–118).

1. *Nempe hoc assidue!*] The first four lines serve to introduce the scene; the poet uses the first person ('stertimus'), as in i. 13, simply to denote what is a usual custom. The light seems to widen the chinks in the shutters; the lazy people snore on. 'Quod' implies an antecedent which would be a cognate accusative with the preceding verb.

4. *quinta dum linea*] The numeral, which belongs in sense to 'linea,' is made by hypallage to agree with 'umbra.' The fifth line on the sun-dial would be crossed by the shadow at the beginning of the fifth hour, which, in the long days of mid-summer, would be about half-past nine o'clock as we reckon time. Sun-dials ('solaria') were brought to Rome about three hundred years before Christ; they had then been used in Greece for two centuries. About one hundred and fifty years later, the 'clepsydra' (a sort of water-clock) was introduced. The general name for clocks of all sorts was 'horologium.'

7. *Verumne? itane?*] The lazy man wakes up suddenly and goes off in a rage, because his servant is not at hand to answer his call. 'Vitrea bilis,' like Horace's 'splendida bilis,' is said to be a translation of ὑαλώδης χολή, an expression used by the Greek medical writers; it is simply an "epitheton ornans." This man's bile swells till it bursts, and he shouts as if all the asses of Arcadia were braying. The first vowel in 'rudere' is long only here and in an imitation of this passage in the Epigrams of Ausonius.

10. *Jam liber et bicolor*] He pretends to go to work, but soon gives up in disgust. The skin ('membrana') was freed from hair, and then polished with pumice and sometimes stained; but, with or without the artificial coloring, the two sides would always look unlike, and the parchment might be called 'bicolor.' 'Chartae' must mean loose

sheets of papyrus, as 'liber' is the same bound together. 'Nodosa arundo,' 'fistula,' is the 'calamus' or reed-pen. 'Capillis,' in verse 10, is for 'pilis.'

12. *Tunc queritur*] He complains first that his ink is too thick, and then, when he has added water to it, that it is pale and flows too readily ('geminet guttas') from the pen. 'Sepia' is literally the black secretion of the cuttle-fish, which the Romans sometimes used for ink.

15. *O miser,*] The poet upbraids the young man, and advises him ironically to act in every thing like a pet dove or a rich man's baby, and call for pap and refuse to listen to a lullaby. 'Pappare,' 'mamma,' and 'lallare' are nursery words; the infinitives are used here as nouns in the accusative.

19. *An tali studeam*] This is the youth's defence, to which the poet replies. 'Das' may be supplied to govern 'verba': 'Whom are you trying to deceive? why do you give that evasive answer? your own interests are at stake; you are foolishly letting yourself run to waste; you will only be despised; the unbaked vessel of green clay rings flawed when one strikes it, and gives back a dead sound. In fact, you had better be made over anew on the wheel.' 'Vitium' is an accusative of kindred signification, as if it were 'sonum vitiosum.' 'Viridis' is used like χλωρός, in the sense of 'crudus.'

24. *Sed rure paterno*] The poet takes these words out of the youth's mouth, as he is attempting to excuse himself for his neglect of study. He is made to say that he is moderately well off, with a bit of grain-bearing land ('far'), and a piece of plate, which perhaps he calls 'spotless' to show that the heir-loom has come down to him in a respectable line and is kept without a blot. The 'patella' of which he goes on to speak was probably the dish in which a part of the food at each meal was offered to the Lares. 'Secura' seems to imply that there was always enough to eat; and the dish is called 'cultrix foci' because it stood near the fire, or because its contents were thrown into it; so that we may render the words either 'dweller on' or 'worshipper of the hearth.'

27. *Hoc satis.*] The poet replies sarcastically in his own person. 'Pulmonem rumpere ventis' is 'to puff yourself up.' 'Stemma,' properly the garland hung on the 'imagines' (whence the use of 'ramum'), came to be used for the genealogy, the table of pedigree (see Juvenal viii. 1). The Etruscan stock was especially honorable, like that of Maecenas or of Persius himself. 'Millesime' stands rhetorically in the vocative, instead of agreeing with 'ramum' or with the subject of the verb; compare i. 123, and note. The figure of syntax is antiptosis.

29. *Censoremve tuum*] The text and the meaning are both doubtful. The tautology in 've . . . vel' is apparently unexampled, but it is better than 'ne . . . vel' which is read in some manuscripts. The usual rendering is: 'because (on review days) you put on purple and salute your censor'; and the reference is supposed to be to the 'transvectio' of the equites before the censor, who used to review them ('recognoscere') as

they defiled before him on horseback dressed in their robes of state. The man, then, would be priding himself on his position as an 'eques.' Holyday and Gifford, seeing the same allusion, think that 'tuum' is emphatic, implying that the man is a relation of the censor; and the latter translates:

> "And, when the knights troop by the censor's chair,
> In annual pomp, salute a kinsman there."

Holyday's version is certainly amusing:

> "Thou canst salute him by the name of *Cuzze*,
> And arrogantly ask him how he does."

Heinrich suggested the reading 'censorem fatuum.' This was adopted by Macleane, who says that "the man is supposed to be especially respectful to a censor in his family tree, to whom the poet is not so respectful." If the allusion to the knights is retained, as seems necessary, the use of 'phaleras' is easily explained. 'Carry your trappings to the populace; they may admire them; I know what lies under them.' 'Discincti' is 'loose,' and 'Natta' is any profligate.

32. *Sed stupet hic vitio,*] 'Sed' seems to introduce something of a correction, implying that Natta's case is the better of the two. He is stupid 'vitio,' from some defect in his nature; he is free from 'culpa,' a fault of conduct or an error of judgment; he does not know what virtue is: but the man with whom he is compared knows virtue and yet forsakes her. Conington forgets the distinction between 'vitium' and 'culpa,' and so loses the meaning of the passage. 'Pingue' is used as a noun. The idea of the heart being overgrown with fat is found in St. Matt. xiii. 15: ἐπαχύνθη ἡ καρδία τοῦ λαοῦ τούτου. 'Non bullit' means that he sinks so deep that he does not even send a bubble to the top. The metaphor, as is not unusual with Persius, is far from consistent.

35. *Magne pater divum,*] This description of the remorse which they must feel who abandon virtue, follows naturally, and is very striking. 'Haud alia' would be regularly followed by 'quam ut'; the use of the imperative (in sense) is more forcible. 'Relicta' is in the ablative absolute, like Virgil's "Quaesivit coelo lucem ingemuitque reperta" (Aen. iv. 692). See Andrews and Stoddard's Grammar, 257, n. 9, (1), *a*. The allusions which follow are to the brazen bull of Phalaris ('gemuerunt' refers, of course, to the groans of the victims) and the sword of Damocles. 'Imus, Imus' are the words of combined remorse and despair. 'Intus palleat,' 'his heart within him, wretched man that he is, grows pale at the thought of something which the wife of his bosom cannot know.' The antecedent of 'quod' is the object of 'palleat' (compare above, verse 3, and v. 184).

44. *Saepe oculos, memini,*] Persius confesses that when he was young he did not like to study, and that he used to rub his eyes with oil that he might look sick and be excused from declaiming the last speech of Cato of Utica. 'Laudanda magistro' is for 'quae laudaret magister.' See A. 72, 5, *c*; G. 431; M. 422; H. 565, 3; R. 1401, and Pref. to vol.

ii., p. lxxvi.; but none of the grammars notice the use with 'dicere.' 'Sudans' may refer to the heat which the father would be willing to endure, or to the pleasure and excitement which he would feel. Cato's last words are familiar to modern school-boys in Dr. Bland's translation (Spectator, No. 628).

48. *Jure etenim id summum,*] He defends himself by saying that it was natural at that age that he should care most to play dice, to toss into a jar, and to whip a top. 'Senio,' 'the six spot,' was lucky (hence, 'quid ferret,' 'how much it brought in'); 'canicula' or 'canis,' 'the ace,' was unlucky (hence, 'quantum raderet,' 'how much it lost'). The Romans had two kinds of dice: 'tesserae,' with six marked faces like our dice, which seem to be the kind here referred to; and 'tali,' marked on four faces (i. iii. iv. vi.) and having two round ends. Three 'tesserae' or four 'tali' were used in a game. With the former, the highest throw was three sixes, here, probably, called 'senio'; and the lowest was three aces, 'canis' or 'canicula.' If the latter were used, the highest throw was when all four dice turned up differently; and the lowest, when all turned up alike. See 'alea' in Andrews's Lexicon. In verse 50, the allusion is to a game which consisted in trying to throw nuts or bones or dice into a jar; of course, the difficulty of the game would depend on the narrowness of the neck. 'Non fallier' is 'not to miss'; 'esset' must be supplied with 'callidior.'

52. *Haud tibi inexpertum*] 'All this,' the poet seems to say, 'was well enough for a boy; but you are too old for such trifling. You are not without practice in discerning the straight from the crooked in moral character, and in learning the doctrines of the Porch.' 'Curvos' is used in the sense of 'pravos' (compare 'intortos mores,' v. 38). The 'porticus' is the *ποικίλη στόα* in the Ceramicus at Athens, in which Zeno (and Chrysippus? Hor. S. ii. 3. 44) taught, and from which his followers took their name. It was adorned with paintings by Polygnotus, one of which represented the battle of Marathon. The people whom we call 'Persians' are frequently called 'Medi' by Latin authors. Persius makes the scholars spend their studious and self denying life in gazing at this picture.

56. *quae Samios diduxit littera*] Samos is said to have been the birthplace of Pythagoras; and 'the letter which spread out its Samian branches in different directions,' is the Υ or Y, which that philosopher is said to have used to illustrate the path of virtue and that of vice which open before a man when he has passed over the time of childhood. 'Surgentem' means 'steep,' 'arduum.'

58. *Stertis adhuc,*] 'And yet you snore on.' 'Oscitat hesternum' is 'yawns off yesterday' (that is 'yesterday's debauch'). 'Passim sequeris corvos' may be rendered 'Are you on a wild-goose chase armed with potsherds and mud, and living by the rule of the moment?'

62. *Helleborum frustra*] The young man whom the poet has been reproving disappears from the scene, and Persius now speaks in general terms of the value of knowledge and of the things which ought to be learned. The use of hellebore has been mentioned on i. 51;

here it is spoken of as used in cases of dropsy. The sentence introduced by 'et' seems to mean 'and then (if you meet the disease when it is coming) there will be no need of offering mountains of gold to some great physican.' Craterus lived in the days of Cicero. The singular and the plural are used interchangeably in verse 64, and below in verses 66 and 71.

66. *Discite, io miseri,*] These noble verses have been often quoted. 'Causas cognoscite rerum' was probably suggested by Virgil's 'rerum cognoscere causas' (G. ii. 490); but the earlier poet meant the principles of physical science, and Persius means those of moral philosophy. These dependent questions have their verbs (except 'deceat') in the indicative, as if they were independent. See Z. 553; M. 356, obs. 3; H. 525, 6; G. 469, R. 1; R. 1761; Kennedy, 202, 4, end. 'Quid sumus,' 'quidnam victuri gignimur,' 'quem te Deus esse Jussit,' are all different: 'what is our nature as rational beings,' 'with what prospects we were born,' 'what particular destiny God bids each of us to fulfil.' The 'ordo' is the 'place' assigned us, as in the chariot-race the position was determined by lot. The allusion in 'meta' is to the same race; the driver needed to calculate carefully where ('qua') he would turn, and from what point ('unde') he would begin to change his course, in order to get successfully around the goal; so we ought to foresee and to be ready for the difficult turns in our lives. 'Asper nummus' is 'new,' perhaps 'unused' ('non tritus') money. The Stoics spoke of one God as the Ruler of the universe.

73. *Disce neque invideas*] He bids one of those whom he wishes to instruct, not to grudge giving him attention on the ground that his larder is full of the stores which his country clients have brought him in return for his legal services (see Juv. vii. 119). 'Putet' implies that he has so much that he cannot eat it while it is fresh. The 'maena' was a sort of shell-fish; he has no fear of want because he has not yet finished even the first jar.

77. *Hic aliquis de gente hircosa*] A centurion is introduced (as below, v. 189) making sport of philosophy, in order that the poet may make sport of him. Arcesilas or Arcesilaus (about 200 B. C.) was the disciple of Crantor, and succeeded him as head of the Academy; he was called the founder of the New Academy. His doctrine was that nothing could be known. Solon lived long before him; but the unlearned soldier brings them together. 'Murmura et silentia rodunt' is an expressive way of describing the philosophers' style of talking to themselves, while they thrust out their lips as if they were weighing their words on them. "Nullam rem e nilo gigni divinitus unquam" was the fundamental principle of the Epicurean philosophy, according to Lucretius. The centurion is astonished that people study this till they are pale with thought; and he cannot see that it gives any reason why they should forget to eat their breakfasts. Note the difference in mood between 'palles' and 'prandeat.' 'Veteris' is in apposition with 'aegroti': 'a man who is both sick and old' (see Juv. vii. 170, 'veteres caecos,' viii. 49, 'nobilis indocti,' etc.). 'Naso crispante' is like 'uncis naribus' (i. 40) and 'excusso suspendere naso' (i. 118,

where see note). The verse suggests an affected kind of laughter, unlike that which we should ascribe to a rough soldier and his companions.

87. *Inspice, nescio quid*] After this digression follows an example to enforce what was said in verses 63–65. It is the old story of the man who will not obey his physician because he does not believe what the physician says. 'De majore domo' means that he sends a small ('not very thirsty') jar to his rich neighbor, and begs for some old ('smooth') wine, as he is going to get up and bathe. The wine of Surrentum was not rated as among the best; but it is said to have been recommended for convalescents. As the sick man is on the way to the bath, a friend, perhaps the doctor, meets him and tells him that he looks sick. He retorts that the friend looks worse, and says that he buried his guardian long ago, and will attend to him next (compare by all means "nunc ego resto," Hor. S. i. 9. 28). The friend leaves him, and he suffers the results of his folly. 'Lavatur' is the middle voice.

100. *Sed tremor inter vina*] After bathing, he does not live to finish his wine. The 'triental' was a cup holding one-third of a sextarius or four cyathi; the word is *ἅπαξ λεγόμενον*. The Romans frequently mixed their wines with hot water. The teeth are exposed ('retecti') by the dropping jaws ('laxis labris').

103. *Hinc tuba, candelae,*] 'Hinc' means 'after this,' or 'as the result of this.' Immediately after death the friends set up loud cries, and horns were blown, and a great noise was made, in the hope that the deceased might still show signs of life. When this was over, they cried "conclamatum est," "the cries are done," and there was no hope. Whereupon the body was washed and anointed by a servant ('pollinctor') of the undertaker, and if the deceased was a free man his toga was put round him (see Juv. iii. 172: "Nemo togam sumit nisi mortuus"). Candles were lighted; and the body was laid on a 'lectus funebris,' and the bed, as it appears from this passage, was placed in the 'atrium,' with the feet of the dead towards the door. After the body had lain in state a certain number of days, it was carried out to be burned. The body was borne on an open bier, sometimes by relations, sometimes by people of consequence, and sometimes, as this passage shows, by the man's freedmen. 'Hesterni Quirites' are 'citizens of yesterday'—freed, probably, by the man's will. 'Capite induto' shows that they wore the 'pileus' or cap, which was put on a slave's head when he was manumitted (see v. 82). 'Beatulus' is a translation of *μακαρίτης*. The diminutive form denotes contempt. 'Lutare' is 'to smear' as with mud. 'Porta' is nowhere else used for a house-door; its proper meaning is the gate of a city or camp. 'Subiere' is used as an aorist.

107. *Tange, miser, venas*] These verses seem to suppose a man objecting that the caution against excess does not apply to his case, inasmuch as he has no bodily ailment. The poet answers by showing him that the lesson has a wider application, and asks him if he has a sound and well-regulated mind which stands in no need of discipline. The

objector seems to offer his body, as to a physician, to be examined, and to give the replies which the physician must make. The poet's retort begins with 'Visa est.' 'Salit' (compare Juv. vii. 160) is from 'salio,' 'to be salt,' then 'to be wise, to be sound.'

111. *Positum est algente catino*] 'Or,' he seems to say, 'if you are not disturbed by avarice or love, let us see if you are affected by appetite.' The man is invited to a coarse repast, and then he shows his weak spot; for he says that it will not do to hurt his tender mouth with vulgar food. The poet plies his advantage, and accuses him of being influenced now by fear and anon by passion, so that he is in reality a madman. The effects of fear are described in 'algeo,' 'albus,' and 'excussit membris aristas,' the latter meaning 'it makes all the hair of your body stand on end like stubble.' Orestes, who killed his mother Clytemnestra, was a favorite example of madness (compare Hor. S. ii. 3. 133, sqq.). Persius, having proved his position, ends the Satire abruptly.

SATIRE IV.

THIS Satire was written to point out the need of self-knowledge, the lack of which, as is suggested with profound wisdom, leads to uncharitable judgments of others and to delight in vulgar flattery. The idea of the first part is taken from Plato's (?) dialogue, Alcibiades Prior, in which Socrates is represented as remonstrating with the young statesman; the second part is connected with it in thought, but not in form. I see no good reason for supposing, with some editors, that the poem is particularly directed against Nero.

Most readers will probably find this the least pleasing of the Satires of Persius; and some may think it, for its length, the most difficult. It contains one passage which no decent person can read without pain; I have not supplied it with notes.

ARGUMENT. — "Do you undertake to manage the State?" — Socrates is the speaker. — "Of course, then, you have wisdom and experience beyond your years. You mean to still the people with a gesture, and to influence them with a word. Of course, then, you know right from wrong, and can detect even the least deviation from truth" (1–13). Am I wrong in this? Then why do you persist in making such a display? Your standard of life is no higher than that of any old market-woman who tries to make a living by pleasing her customers" (14–22).

Oh, how people neglect the study of themselves and look at the faults of others! If you ask a man whether he knows Vectidius, a careful and thrifty man, he answers: "What, that stingy old wretch,

who hasn't a decent meal even on festivals?" Or, if a man lives a life of enjoyment, they say worse things of him (23–41).

So the world goes. But even if you manage to secure flattery from your neighbors, your conscience will still tell you the truth. Flattery avails little when you lead a wicked life. Know yourself as you are; and be not ashamed to learn how little you have that is worth having (42–52).

1. *Rem populi tractas?*] Socrates is supposed to be addressing Alcibiades. 'Rem populi' is equivalent to 'rempublicam.' The next few verses after the second are taken from the dialogue mentioned in the introduction, in which the mother of the king of Persia is represented as wondering *ὅτῳ ποτὲ πιστεύων* ('quo fretus') *ἐν νῷ ἔχει οὗτος ὁ Ἀλκιβιάδης τῷ Ἀρταξέρξῃ διαγωνίζεσθαι.* The father of Alcibiades died when his son was quite young, and left him to the care of Pericles and his brother Ariphon, who were both relations of the boy's mother. The form 'Pericli' or 'Periclei' may be (like 'Ulixei' and 'Achillei') assigned to a nominative form 'Pericleus.' Consult A. 10, 7, *b*; G. 72; H. 92, 2.

4. *Scilicet ingenium*] This is ironical: 'then, of course, even before your beard has grown, you have gained wisdom and a knowledge of the world.' 'Ingenium' is evidently not used in its strict sense. 'Dicenda tacendaque' means 'all sorts of things.' 'Ergo' is 'because you are so wise.' The young man is moved to still the people by a gesture, and to undertake to direct them in their counsels. 'Fecisse silentia' generally means 'to keep silence'; here it is 'to cause silence.' The poet uses 'Quirites' carelessly, or else means to begin to point the moral of his story. For the short ultimate in 'puta' see A. 78, 2, *c*, ex.; G. 704, 1, ex. 4; H. 615, ex. 3.

10. *Scis etenim*] 'Etenim' is *καὶ γάρ*: 'you have a right to say this, for you know.' As to the 'libra,' see on i. 7. 'Curvus' is to be applied metaphorically, as in iii. 52; and 'rectum,' as is not unusual, denotes the opposite. The man can tell a straight line from a curve, or a right angle from that made by a bent square. 'Regula,' which is properly a straight ruler, is apparently put for 'norma,' which was a 'square' made of two 'regulae' joined at right angles. These are the 'pedes,' which are supposed to have been bent out of shape. Θ stands for *θάνατος*, and is said to have been used by the Greeks in voting for the condemnation of a criminal, as the Romans used C for 'condemno.' The same letter is said to have been set on the military rolls against the names of soldiers who had died.

14. *Quin tu igitur*] Socrates goes on, as if the youth had disclaimed all that had been ironically attributed to him: 'Then why, if you are only fair on the surface, don't you stop fawning precociously (before your time) on the flattering populace, when you had better swallow all Anticyra undiluted?' The figure in 'caudam jactare' seems to be that of a pet animal wagging its tail; but Casaubon (followed by Macleane) thinks that a peacock is intended, and Jahn suggests that it may be a horse; Conington is of opinion that there is an allusion to

the Frogs of Aristophanes (vv. 1431, sqq.) in which Alcibiades is compared to a lion's whelp. 'Popellus' is a contemptuous diminutive of 'populus.' Anticyra in Phocis was famous as a place from which hellebore was brought. There was another town of the same name on the Maliac gulf; but the plural here seems to have only the idea of exaggeration, as in Horace's "tribus Anticyris" (A. P. 300). 'Melior sorbere' is equivalent to 'quem sorbere melius foret.'

17. *Uncta vixisse patella*] The philosopher answers his own question. 'Uncta' is a common epithet for dainties. Horace uses 'pelliculam curare,' 'cutem curare,' for taking care of the body, especially in the way of eating and drinking. So here we may understand that the man liked in winter to eat his dinner in a room which caught the sun's rays; or the idea may be separate from the former and refer to the custom of lying in the sun after being anointed. The Latin word for either would be 'apricatio' or 'insolatio.' (Compare Juv. xi. 203.)

19. *Exspecta; haud aliud*] 'Exspecta' is 'wait a moment.' He tells him that Baucis, an old woman who stands by, could give as good an answer as that; 'haec' is used δεικτικῶς. 'I nunc' is contemptuous: 'Now, then (after such an admission), go and boast of being the son of Dinomache and of your beauty. Who cares, if you are no wiser than this ragged hag?' The mother of Alcibiades is mentioned because it was through her that he was connected with the Alcmaeonidae. For the use of the genitive, see A. 50, 1, *b*; M. 280, obs. 4. In the next verse, the woman Baucis is described as an herb-seller, crying out (trying to sell) 'ocima' to a slave of very loose character. 'Ocimum' was some sort of herb which is thought to have been a stimulant. 'Bene' is used as in i. 111; and 'discincto,' as in iii. 31. The woman is acting on the same principle as Alcibiades — to get along with little work, and to please the people with whom she has to do.

23. *Ut nemo in sese tentat*] Here, as at verse 63 of the preceding Satire, the scene with which the poem opened is suddenly brought to an end, and the poet begins to lay down general principles, of which the preceding verses furnish an illustration. 'In sese descendere' means to 'study one's own character.' Persius has changed the form, though not the moral, of the old fable, which Phaedrus (iv. 9) puts in these words:

> "Peras imposuit Jupiter nobis duas:
> Propriis repletam vitiis post tergum dedit;
> Alienis ante pectus suspendit gravem."

There follows an example of the way in which people find all the harm they can in a man, and do not think of his better qualities.

25. *Quaesieris, Nostin*'] The subjunctive is that of supposition; not, as some grammarians put it, of concession. See M. 352; Z. 529 and note; R. 1552. Cures, in the Sabine country, may be mentioned as suggesting a simple and thrifty life. The ablatives in verse 27 are ablatives of quality. 'Jugum pertusa ad compita figit,' 'he fastens

up his yoke at the worn crossroads,' seems to refer to some occasion on which farmers dedicated their yokes to the Lares Compitales, and were expected to give a feast to their households. It is impossible to tell exactly what is meant. 'Quandoque' is for 'quandocunque,' as twice in Horace. 'Hoc bene sit!' was a common form of prayer, especially when there was any thing doubtful about the matter in hand. This stingy man groans it out, as he dreads to disturb the dust on his little jar of wine. 'Tunicatum caepe' is an onion eaten with the skin on so that there need be no waste. 'Farratam ollam' is a dish of 'puls,' which ordinary laborers had every day, but which was such a treat to this man's slaves ('pueri') that they clapped their hands when it was given to them. The wine was not very good which could be called 'the ragged dregs of dying vinegar.'

42. *Caedimus inque vicem*] Persius means to say that 'the men who lash their neighbors are presently wounded in their turn; this is the way of life, and we all understand it.' Yet, as he goes on to put it, even if we hide our wound from the world, we cannot deceive ourselves. The 'balteus,' 'baldric,' was properly a part of military dress, worn obliquely from the right shoulder. 'Ut mavis' is equivalent to 'esto.' 'Dare verba' means 'to give words for deeds,' and so 'to deceive.' 'Nervi' are 'the muscles' or 'the tendons.' The ancients knew nothing of the nerves, and so mistook the seat of pain. 'Amarum' (verse 48) seems to be a translation of the Greek πικρόν in the sense of 'mischievous.'

49. *Si puteal multa*] There is no interpretation of this verse which is in all respects satisfactory. The 'puteal' in the Forum is believed to have been the place where money-lenders carried on their business. To whip the puteal severely may mean to overreach the people who came there to borrow money; but it is impossible to tell. 'Bibulas aures' are 'ears that drink in flattery.' He ends with a fine sentiment: 'Let common people (cobblers, Juv. iv. 153) carry off their gifts (of flattery); live with yourself, and so find out how scantily your soul is stocked.'

SATIRE V.

This Satire is addressed to L. Annaeus Cornutus, the instructor of Persius. He was born in Libya, and was a freedman of some member of the family of the Annaei. It is said that Nero sent him into exile a few years after the death of Persius, as a punishment for his opposition to the imperial design of writing a history of Rome in epic verse. The Satire has the form of a dialogue; but Cornutus speaks but once, and he is not directly addressed after the 51st verse. Having thanked his master and expressed his deep love for him, Persius

goes on to enforce and illustrate one of the leading doctrines of the Stoics: that the wise man alone is free, and that every foolish man is a slave. He shows that the legal manumission cannot make any one truly free; that men may be enslaved to ignorance or avarice or self-indulgence or love or ambition or superstition. He carries on arguments with a supposed objector, and also introduces other speakers. If the outline of the poem is kept clearly in mind, there will not be found much obscurity in it, though it requires ample notes as well as a full argument. There is much true sentiment in the introduction, and it is expressed in what seems the poet's natural style; and there is much vigor in the discussion of the main theme of the Satire. The descriptions are good; that of the manumission of a slave must have been especially amusing to Cornutus, who had gone through the process himself. This poem abounds in imitations of Horace and perhaps of earlier writers; but, though so much of it is borrowed, it has always been highly praised; and the critics give it the first rank among the satires of Persius.

ARGUMENT. — [PERSIUS.] Whatever is the nature of the task which poets undertake, they are wont to wish for a hundred voices and a hundred tongues (1–4). [CORNUTUS.] Hold! What are you going to stuff down our throats? The men who reproduce the hackneyed stories of tragedy may well go to Helicon to gather fogs. But you are not the man to work at a furnace, and mutter nonsense, and puff your cheeks. You write plainly and skilfully and modestly in pleasant satire. Stick to that; leave tragic feasts and be satisfied with common meals (5–18). [PERSIUS.] No, no! I have no intention of writing tragic nonsense. I offer you my heart, Cornutus; search it, and see how large a share you have in it. I would ask for a hundred voices only that I might tell my hidden love for you (19–29). When at the end of boyhood I was left to myself, when I stood at the point in life at which the paths diverge, I submitted myself to you. Skilfully and wisely you trained me to virtue. We worked and lived together; certainly we must have been born under one and the same star (30–51).

Men and their wishes vary. Some give themselves to trade, some to sleep, some to sport; but, when the gout comes, they lament too late the chances which they have lost. You enjoy studying and teaching truth. Here, young and old, is something worth doing, something which will bring pleasure with gray hairs. Do you say that you will attend to that to-morrow? To-morrow never comes; the hind wheel never overtakes the foremost, close though it is to it (52–72).

What we want is Liberty; but not that kind which the Praetor gives when he manumits a slave. What nonsense, that a single twirl can make a man a citizen! Take that rascally slave Dama, turn him around once, and he is Marcus Dama! Whew! Now do you hesitate to accept Marcus as a surety, to have Marcus try your case, to call Marcus to witness your will? Call that liberty, will

you? "Why not? I can do as I choose; am I not free?" A Stoic would tell you that your argument is bad; you neither can nor choose. "But the Praetor has set me free; why cannot I do any thing which the law does not forbid (73–90)?"

Keep cool, and I will tell you. The Praetor could not teach you the duties and the use of life; reason warns you that no man has a right to do what he will spoil in doing. If you don't know how to use scales, you must not mix medicine; if you don't know the stars, you must not undertake to steer a ship. Can you live uprightly? Do you know the true from the false? Can you tell right from wrong? Are you moderate in your wishes and devoid of covetousness? Then you are free; but if you have changed only your exterior, I make no such concessions; for you cannot even move a finger without doing something wrong. Fools cannot be right (91–123).

Free, are you? Did you never hear of any other master than the one from whom the law can set you free? You may refuse to obey his commands; but if you have masters within you, are you any better off than if you were afraid of the lash (124–131)?

Avarice rouses you in the morning and tells you to go to work and make money by trading, or, if you must, by cheating. It won't do to say that you are afraid of Jove; for she tells you that you can never be rich if you let him bother you. So you get ready to start on a voyage. Then comes in Self-indulgence, and asks you what mad streak has come over you. She tells you that you are not the man to go to sea, to eat your dinner off a thwart, and to drink bad wine; you can get rich enough at home; and you may as well enjoy life while you can. Now what will you do? You have two masters; you may say that you have broken your chain, but at best you are dragging it about after you (132–160).

Or perhaps you are in love; and you tell your confidential servant that you are going to put a stop to such nonsense as that by which you are disgracing your family and wasting your property; and he applauds your wise decision. But an idea strikes you: "Aren't you afraid, Davus, that she'll cry if I leave her?" "No, you fool," he answers, "she'll make fun of you. Can't you keep in one mind? You thought that you were free; but you were not." Do you see from this what I mean by freedom (161–175)?

Is that man free who attempts by largesses and feasts to bribe the people to elect him to office? Are you free, if, when the Jews keep festival and have an illumination, you superstitiously mutter prayers and tremble at their sabbaths? or if you are afraid of ghosts and the omens of broken eggs, and the priests of Cybele, and the disease that may come upon you if you do not eat garlic in the morning? Can a superstitious man be free (176–188)?

Tell all this to the centurions, and they will laugh at you and say that Greek philosophers are not worth a penny a-piece (189–191).

1. *Vatibus hic mos est*] Homer's limit was ten tongues:

"But should I seek the multitude to name,
Not if ten tongues were mine, ten tongues to speak,
Voice inexhaustible, and heart of brass,
Should I succeed." (Il. ii. 488, Lord Derby's trans.)

But Virgil felt the need of more than a hundred:

"No — had I o'en a hundred tongues,
A hundred mouths, and iron lungs,
Those types of guilt I could not show,
Nor tell the form of penal woe."
(Aen. vi. 625, Conington's trans.)

This common-place was often repeated.

3. *ponatur hianda tragoedo,*] 'Ponere' is here 'to set before one' as a thing to be done. 'Hianda' refers to the tragic mask. 'Ponatur' is used in apodosis as if 'poetae poscant' had preceded. See A. 59, 4, *d*; H. 511, 1.; M. 348.

4. *Vulnera seu Parthi*] The words are imitated from Horace (S. ii. 1. 15); and they seem better taken, as in that place, to mean the wounds which the Parthian receives. The poet represents the man as drawing from his groin the arrow which has wounded him.

5. *Quorsum haec?*] Persius's tutor and friend, to whom he has addressed the preceding verses, is supposed to interrupt him, and to remind him that, so far from being a writer of foolish tragedies, he is in the prosaic walk of satire. 'Haec' is accusative, depending on some verb which is easily supplied. See A. 49, 2, *c*; H. 367, 3; M. 479, *d*; R. 1441. 'Quantas robusti carminis offas,' 'What lumps of solid poetry are these which you are cramming into us, so that we are made to choke and strain with a hundred throats?' 'Centeno gutture' is for 'centum gutturibus'; so 'centenas fauces' for 'centum fauces,' below, verse 26. See M. 76, *d*, obs.; A. 18, 2, *d*; Z. 119 (p. 101); R. vol. i. p. 443, bottom, (4), (5).

7. *nebulas Helicone legunto,*] 'Let them gather fogs on Helicon,' a hint at the uselessness of so-called poetical privileges. The stories of Tereus and Thyestes were favorite subjects with tragic poets. Glyco, we are told, was an actor who had been a slave, but was manumitted by Nero on account of his popularity, and who was called 'insulsus' from his inability to joke.

10. *Tu neque anhelanti*] The reference is to the tragic poets, who puff and blow with their bellows to get the crude stuff into shape, or — to drop the figure — walk up and down muttering to themselves and looking like fools. 'Grave' may mean a deep bass sound. 'Cornicari' is a rare word; it means to croak like a raven. 'Stloppus' is an onomatopoetic word, probably coined by Persius to express the sound made by forcibly compressing the cheeks after they have been puffed out with air.

14. *Verba togae*] This is the talk of common life, as opposed to the 'praetexta' which was the symbol of tragedy, and to the 'pallium' which belonged to Greek subjects. 'Junctura acri' is a sharp, well-chosen combination of words; the metaphor has been noticed on i. 65, 92. 'Ore modico' is unambitious language. 'Pallentes mores'

are vicious habits that tell upon the complexion through conscience, or anxiety, or disease. The sense of 'defigere' is somewhat doubtful; it may mean 'to nail fast,' or to 'pin to the ground.' 'Hinc' is 'from common life.' 'Mensas' is the supper of Thyestes, which he tells him to leave, head, feet, and all, to Mycenae (where the scene of this terrible feast is laid), and confine his attention to vulgar dinners.

19. *pullatis ut mihi nugis*] The poet begins in this verse to defend himself and to explain his words. 'Pullatae nugae' are tragedies, because tragic characters were acted in dark dresses. He has no such ambition as that his page should swell with dismal nonsense, and aim at giving weight to smoke — a proverbial sort of expression. 'Studere' is rarely followed by 'ut.' See A. 70, 3, *e*; G. 546; H. 492, 1.

21. *Secreti loquimur,*] 'We are talking in private, and the Muse's inspiration bids me offer you here my heart to search.' 'Excutienda' is explained on i. 49. The words that follow are like Horace's "animae dimidium meae," alluding to Virgil, and "meae partem animae," addressed to Maecenas.

25. *Quid solidum crepet*] 'Solidum' is opposed to 'tectoria,' as marble to stucco; the accusative is like that in iii. 21 and below, verse 106. 'Tectorium' is plaster, which might be made to look very like marble. 'Pictae tectoria linguae,' 'that which covers a varnished tongue.' 'Pictae' refers to the coloring which was given to the stucco.

27. *sinuoso in pectore fixi*] 'That I may declare with sincere voice how deep I have fastened you in the folds of my breast, and that my words may open all that lies unutterable in my secret heart.' As to 'fibra' see i. 47, n.

30. *custos mihi purpura cessit,*] The 'toga praetexta,' with the purple border, is meant, which was worn by boys and laid aside by them when they took the 'toga virilis.' The 'toga praetexta' was also worn by consuls and all senators. The purple is called 'custos' as being the symbol of sanctity. 'Pavido' refers to his fear of his masters. The 'bulla' was laid aside by boys at the same time as the 'praetexta.' The Lares were draped figures.

32. *Cum blandi comites,*] 'When friends are complaisant.' As soon as the boy becomes a man, the people about him alter their tone. It must be remembered that every Roman of any wealth or station had many followers, who left him very little to himself. Some part of the folds of a 'toga,' over the chest, was called 'umbo'; here it is put for the whole 'toga.' 'Jam candidus' means that it no longer bore the purple border, but was all white. When he came to wear the man's 'toga,' he had no 'paedagogus' to keep him from the bad parts of the town, but he might go and look about him as much as he pleased. The 'Suburra' was the worst and most crowded street in Rome.

34. *Cumque iter ambiguum est,*] This is connected with the old story which was referred to on iii. 56. 'Trepidas' means 'confused' as to their choice of a path. 'Diducit' means 'leads astray.'

36. *Me tibi supposui:*] This is only 'I put myself under you.' His language is very tender. Cornutus received him to his bosom, as Socrates received his disciples, to whom he usually became much attached.

37. *fallere sollers*] That is, 'imperceptible,' 'unobserved,' in its working. Persius says that when Cornutus took him in hand, 'the rule imperceptibly applied straightened his crooked principles.' This language is explained on iii. 52 ('curvos deprendere mores') and iv. 11.

39. *Et premitur ratione animus*] He goes on to say that his mind was brought into subjection by reason, and was anxious (through the judicious treatment of his master) that she should get the victory over him; and under the hand of the philosopher it was shaped into artistic features. This is a confusion of metaphors which cannot well be reconciled. 'Vinci laborat' means nearly the same as 'vinci cogitur,' but it doubtless shows also that the pupil's mind co-operated with the teacher. 'Artificem,' which would naturally go with 'pollice,' is given to 'vultum,' and so gets a passive meaning.

42. *epulis decerpere noctes.*] 'Decerpere' here means to 'steal away'; 'epulis' is the dative case. 'Disponimus' and 'unum' belong to both 'opus' and 'requiem.' The verb may be translated 'we arranged.' The present is used for the metre's sake; it refers to past time.

45. *Non equidem hoc dubites,*] As to 'equidem' see i. 110, n. In what follows Persius seems to have had in mind Horace's address to Maecenas in C. ii. 17. 17. Here the constellations are both symbolical of concord and of similar fate; the friends, as the poet puts it, must have been born under Libra or Gemini. But neither Horace, in the place just referred to, nor Persius here professes to know his own horoscope; they are both talking at random, and probably neither of them believed in astrology. It may be noted, however, that this science was much in vogue in Persius's time. Every man's Parca was supposed to attend on his birth, and to go with him through life, as his Genius did. The business of the Parcae was to execute the decrees ('fata') of Jove. 'Nata fidelibus' is 'ordained for faithful friends'; or, by hypallage, 'on which faithful friends were born.' In point of fact, Cornutus lived to go into exile some years after his pupil had died an early death. The one was born a stranger and came to Rome a slave, the other was connected with the first families in the city, and boasted a long line of noble ancestors. Verse 50 means that Jove was theirs, and under the auspices of his planet they destroyed the adverse influences of Saturn. The use of 'quid' (verse 51) may be compared with that of 'quis' in ii. 20. 'Me tibi temperat' is 'tempers me with you,' that is, 'fits and joins me to you.'

52. *Mille hominum species*] He goes on to show, in contrast to the union between him and his friend and to their studies, the diversity of tastes and feelings to be found in the world. 'Rerum discolor usus' means 'various experiences of the world.' 'Velle' is used as a noun; cf. i. 9. Pepper came from India to the emporia of Syria or Egypt, where it was shipped for Rome (see below, verse 136). 'Rugosum' is explained by its dry appearance. 'Mercibus mutat piper'

is for the more natural 'merces mutat pipere'; the ablative in either case is that of cause.

56. *Hic satur irriguo*] 'Satur' means 'after a full meal.' Sleep is called 'irriguus,' from the poetical notion of its falling like dew upon the weary body. 'Turgescere' is 'to get fat.' The Campus Martius was covered every afternoon with men taking exercise in various games, especially ball. 'Decoquit' means 'makes him a bankrupt.' The word is used elsewhere in a passive sense, 'to become a bankrupt.' 'In Venerem est putris' means he languishes or pines for that sort of indulgence. 'Ramalia' is in apposition with 'articulos.' The knotty branches of an old beech-tree are not a bad illustration of the joints long under the influence of gout. Horace calls the gout 'nodosa' (Epp. i. 1. 31), which Persius has varied here to 'lapidosa.' 'Crassos dies' and 'lucem palustrem' express very well the dull unwholesome atmosphere in which a life of idleness and self-indulgence is spent; an atmosphere of thick fogs and pestilential vapors which the sun never pierces. 'Vitam relictam' means 'their past life,' "the life they wretchedly forsooke" (Holyday). Casaubon thought that verse 60 referred to living in the steam of hot-baths!

63. *Purgatas inseris aures*] The ears are kept open; that is, the men are wide-awake, attentive, ready for observation or instruction. 'Inserere aures fruge' is a variety for 'inserere auribus fruges,' and 'fruge' means grain for planting. Cleanthes was the most devoted disciple and the successor of Zeno, the founder of the Stoics; he was followed by Chrysippus. 'Finem' is used as in i. 48; 'petere' means 'to get.' 'Viatica' is provision of all sorts for a journey. He calls on young and old to get from the fruits of wisdom a provision for the journey of life when it is drawing to its close. 'Canis' is frequently used as a substantive.

66. *Cras hoc fiet.*] One of those addressed is supposed to say: 'I'll do it to-morrow.' Persius answers: 'You'll do to-morrow just what you do to-day.' 'What!' says the man, 'do you mean to call ('nempe') a day such a very great present?' 'But,' replies the poet, 'to-morrow never comes; the hind wheel is close to the fore wheel, but it never overtakes it; so the procrastinator never reaches the to-morrow when his work is to be done, though it is only one day in advance.' 'Venit' expresses time coincident with that of the principal clause, if not subsequent to it: 'the very coming [or having come] of the to-morrow of which you speak now, involves the loss of the to-morrow of which you spoke yesterday, that is, of to-day.' 'Egerit' is from 'egero': 'drives out these years on which you reckon.' 'Quamvis' is used, as in Juvenal (i. 103, v. 5, etc.), for 'although.' 'Canthus' is the 'felly' or iron circumference of the wheel, but is here put for the wheel itself, as 'temo,' 'the pole,' is put for the carriage. Persius is the earliest author that uses the word. With this passage compare one of Martial's best epigrams (v. 48), and St. Chrysostom's saying: *ἡ αὔριον οὐδέποτε λαμβάνει τέλος*.

73. *Libertate opus est,*] 'The height of wisdom,' Persius seems to say, 'is freedom; and the freedom which all should seek is that which

the Stoics say is alone worthy of the name — that which belongs to the wise man; for it is not true freedom which is given to a slave when he is manumitted.' Most of the MSS. read 'ut' for 'qua'; but 'qua' makes decidedly the better sense if 'quisque' is taken for 'quicunque,' as it is used several times in Plautus (see R. 2290, *a*): 'not that, in virtue of which any Publius who has served in the Veline tribe gets musty corn for his ticket.' The corn was supplied at the public expense; and tickets were given to the citizens, entitling them to a share in the distribution. 'Tesserula' is a contemptuous diminutive of 'tessera.' When a slave was given his liberty, he took his master's praenomen and gentile name, became a citizen, and was made a member of some tribe. Here the slave is supposed to belong to a person with the praenomen Publius, and to be enrolled in the Tribus Velina. 'Emeruit' is a military term for a soldier who has served his time.

75. *Heu steriles veri,*] He pities those, as ignorant of the truth, who think that with one twist a man can be made a citizen. This refers to the method of manumission by the 'vindicta.' The slave was brought before the Praetor, whose lictor laid a rod ('festuca') on his head, and declared him a free man, "ex jure Quiritium." The master held the slave till this part of the ceremony was finished, and then he turned him once round, and, after declaring that he gave him his freedom, he removed his hand, "emisit e manu"; hence the term 'manumissio.'

76. *hic Dama est, non tressis agaso,*]'For example, here is Dama, a groom not worth three ases, a blear-eyed profligate, who would lie in the matter of a poor feed of corn.' 'Dama' was a common name for slaves. It is a corruption of Demetrius. This groom cheated his master by robbing his horse of his food; a common story. 'Verterit' is the subjunctive of supposition. See on iv. 25.

79. *Marcus Dama.*] See the foregoing notes. While the freedman took his master's praenomen and gentile name, he kept his own name instead of taking the cognomen of his late owner. 'Exit' is 'he turns out;' compare i. 45, and below, verse 130. The groom now becomes a great man: on his security no one can refuse to lend money; with such a judex no one need fear the failure of justice; Marcus has said, and so it must be; Marcus is called in to witness testaments. These are all marks of a free man. The witnesses to a will had not only to sign their names, but also to affix their seals. 'Tabellas' is a usual word for a will. It may be remembered that Cornutus himself had been manumitted.

82. *Haec mera libertas!*] These are the poet's words. 'This illustrates what I mean by liberty in the ordinary, literal sense of the word — the liberty which we do *not* want.' On the rest of the verse see note on iii. 106.

83. *An quisquam est*] An objector interrupts to ask if this is not the whole of liberty, if there is any other freedom than that of the man who lives as he chooses. To be 'liberior Bruto,' more free than Brutus who gave liberty to his country, is to have attained to the perfection of freedom.

86. *Mendose colligis,*] The poet puts his reply into the mouth of a clear-headed Stoic (see on verse 63); unless perhaps 'hic' is used δεικτικῶς, referring to Persius himself. The objector has argued (it is a streak of humor) in a syllogism, using a Stoical definition for his major premiss. The reply is in logical phrase: 'Your inference is false; I deny your minor premiss.'

88. *Vindicta postquam*] The objector reasserts his position, making one exception to his power to do as he chooses. 'Vindicta' is explained on verse 75; the word is in the instrumental ablative. 'Meus' is 'my own property.' Masurius Sabinus was a juris-consultus of great authority in the time of Tiberius and the three succeeding emperors. 'Masuri rubrica' is the law as interpreted by him. The titles and the first few words of a law were written in red ink; and from this fact the laws themselves and the commentaries on them were called 'rubricae.' 'Vetavit' for 'vetuit' is found nowhere else except in a note of Servius on Virgil.

91. *Disce; sed ira cadat naso*] The poet begins a long reply. He says that if the man wants to know he will tell him, but he must put off that angry sneer that curls his nose, while he plucks from his breast the old grandmothers' nonsense that he has learnt. 'Veteres avias' seems to have been a proverbial sort of expression. St. Paul uses in the same way γραώδεις μῦθοι, which we translate "old wives' fables," in his first epistle to Timothy (iv. 7).

93. *Non Praetoris erat*] This use of the imperfect is occasionally found. Here 'erat' means that the Praetor has not and never had the power to instruct fools in the subtle duties of life, esoteric duties as the philosophers might call them, only to be learned in the schools, or to teach them how to use their short life. With the Stoics all were fools who were not wise after their fashion. 'Tenuia' must be read as a trisyllable.

95. *Sambucam citius caloni*] 'You might sooner teach a gawky camp-slave to play upon the harp.' Each soldier had a 'calo' to carry his heavy accoutrements. They were chosen therefore for their strength, and were the least likely to be fit for learning the harp. 'Sambuca' was an eastern instrument, and the name is supposed to be Hebrew.

98. *Publica lex hominum naturaque*] 'The law of nature enforces this principle, that ignorance should abstain from attempting what is forbidden to its weakness.' 'Natura' appears to be explanatory, and to mean the 'naturalis ratio,' which is the foundation of the 'publica lex.' This last term is not used by the Roman jurists; but it seems to express their 'jus naturale.' The doctrine of a supreme law of nature, the actual source and ideal standard of all particular laws, was characteristic of the Stoics; its Christian exposition may be seen in Bishop Butler's Sermons. 'Vetitos' is used for that which the weakness of man is forbidden, by the unwritten law of nature, to attempt.

100. *Diluis helleborum*] 'Suppose you take to mixing medicine though you do not know how to regulate the scale.' Here the refer-

ence is to the 'statera' or steelyard (see note on i. 7). Ordinarily 'examen' means the tongue or needle of the 'libra' or balance. Here it means the equipoise ('aequipondium'), which moves along the beam ('scopus') and determines the weight of the thing in the scale by the notch ('punctum') in which it rests (compescitur' as Persius has it), when the beam is even.

103. *Luciferi rudis,*] The plowman is supposed to be so ignorant of the skies, that he does not know the morning star when he sees it. Melicerta, or Melicertes, was a sea-god, one of the patrons of sailors, whose name was changed to Palaemon. 'Perisse Frontem de rebus' means 'that modesty has vanished from the world.'

104. *Tibi recto vivere talo*] The connection is this: 'No man must profess to be what he has not learned how to be. You then profess to be a free man; but have you learned to walk uprightly, to distinguish truth when you see it, to be sure there is not brass under the gilding, to set the right marks on good and bad, to moderate your desires, to live within bounds, to be kind to your friends, to join liberality with prudence, and to be indifferent to money?' 'Ars' is here equivalent to 'ratio,' 'philosophy.' 'Mendosum tinniat' has been noticed above, verse 25, n. Horace asks whether certain extravagant people are "sani creta, an carbone, notandi" (S. ii. 3. 246). In verse 110 there is the notion of liberality without recklessness, there being a time to shut the granary door as well as to open it. The subjunctive, 'astringas,' 'laxes,' has a potential sense here. The Greeks would use ἄν with the optative, or οἷος εἶ with the infinitive. It seems to have been a common trick with boys to fasten coins to the pavement or the ground, and to amuse themselves with the attempts that were made to pick them up. This man is supposed to know that it would be of no use to try to get the coin, but yet to covet it. 'Gluto,' a glutton, is formed from 'glutus,' 'the throat,' like 'cachinno' (i. 12) from 'cachinnus.' The man is asked whether he can pass a piece of money on the road without feeling his mouth water like a good feeder when he sees a good dish. The 'saliva' is called 'Mercurialis' because it is excited by 'Mercurius,' the god of windfalls and of gains.

113. *Haec mea sunt,*] This was the formula of asserting ownership.

115. *nostrae paulo ante farinae,*] 'Eadem farina,' 'bread made of the same meal,' is a proverbial expression, like ἓν κήριον, 'honey from the same comb,' πάντα μία κόνις, 'all come to the same dust.' What Persius says is in brief: 'But if you who professed but now to be of our sort (a free man) still keep to your old nature and are fair only on the outside, then I take back the concession I just made, and draw in the rope.' As usual, there is a good deal of confusion in the tropes; the flour, the snake shedding its skin, the smooth forehead, the fox, the vapid breast, and the drawing back of the rope — all are crowded into one sentence; in fact, this is one of the best (or worst) examples of mixed metaphor on record.

119. *Nil tibi concessit ratio;*] 'In the judgment of reason and philosophy, you have no power over any thing; you cannot move a fin-

ger without making a mistake. And yet what act is there so trifling as to extend the finger?' 'Et' is not unfrequently used for 'and yet,' 'et tamen.' The Stoics held that all faults were equal. He continues: 'You may think it strange that you cannot do right even in so small a thing; but, pray and sacrifice as you will, you can never persuade the gods to grant that a half ounce of what is right should remain with fools'; that is, of course, with those whom the Stoics called fools. 'Brevis' is used as when we talk of 'short measure.'

122. *Haec miscere nefas;*] 'Haec' is 'stultum cum recto.' 'A man who is in every thing else a boor, cannot take even three steps like Bathyllus's satyr.' Bathyllus was a freedman of Maecenas and a famous comic dancer in his day. He is said to have improved on the old mimes, and to have given grace to the dances, which in his day had not degenerated into wantonness.

124. *Liber ego!*] 'You call yourself free, do you? Who gave you leave to think so, you slave of so many things?' On the next question, see note on verse 75. Persius has been contending that fools have no rights; now he shows that they have no power. A man may refuse to obey any other man as master, and may feel under no obligation to render any such obedience, while at the same time he may have passions which rule his soul and make him no less a slave than if he was forced to run at a master's word. The poet, as all along, though writing to Cornutus, is in imagination addressing an opponent; and he bids him now suppose a master shouting to him to carry the scrapers to the baths, that they may be ready for him. Crispinus seems to be taken here for the owner of the baths. 'Quod nervos agitet' (see on iv. 45) refers to puppets pulled by strings; the image was a common one with the Stoics. On 'jecore' compare i. 25. 'Qui tu impunitior exis,' 'in what sense can you be said to come off with any less of a whipping than the slave who is forced to obey a master?'

132. *Mane piger stertis.*] Now comes an instance of a man in whom Indulgence and Avarice fight for the mastery, and who is a slave, whichever of these prevails. Avarice has a hard struggle to get him out of bed. 'Et quid agam?' 'besides, if I do get up, what is there to do?' a very common question with idle people. Avarice tells him to go and get a cargo from the Euxine and the Aegean. 'Saperdae' were small fish caught in the Euxine and salted for exportation. For the use of 'Ponto,' see G. 411, R. 4; H. 422, 2; M. 275, obs. 4. Beavers were in former times abundant on the north shores of the same sea. Flax, from the coarser fibres of which tow was made, was imported from Egypt in large quantities. Indian peppers and Arabian frankincense would be shipped at the ports of Syria and Egypt. Ebony could not have been brought overland from the East Indies, but may have come by the Red Sea through Egypt. The Coan dresses were made, it is supposed, chiefly of silk, though the texture was open and transparent. 'Lubrica' is 'smooth;' or Persius may have transferred to the silk the epithet of the fish from which it was dyed. It has been suggested that 'Coa' here may mean Coan wines, and 'lubrica' may imply that they are easily swallowed.

136. *e sitiente camelo ;*] The ancients knew that a camel could go long without drink, but they did not know the provision of nature by which it is enabled to do so. Avarice bids the man hasten and be the first to buy the pepper as soon as it was taken off the back of the beast. She bids him turn a bargain, tell lies, and swear to them. And when he answers, 'Jove will hear me,' she calls him a dolt, and says that he must starve if he intends to live with the fear of Jove before his eyes. 'Verte aliquid' is properly 'make an exchange'; here a cheating bargain is implied. 'Eheu!' is contemptuous; 'whew!' our comic writers would say, trying to write a whistle. 'Varo' seems to be a soldier's servant; the word is said to be Gaulish. 'Calo' was the Roman name for such (see above, verse 95, n.). Rubbing the salt-cellar into holes to get the last grain of salt expresses the extremity of poverty. 'Contentus' belongs with 'terebrare'; and 'perages' is intransitive.

140. *Jam pueris pellem succinctus*] Avaritia ends her speech at 'tendis.' Then the man is supposed to be in a hurry to obey her; he gets himself and his slaves ready for the voyage. 'Pellis' is a coat, or a packing-cloth, of leather, and 'oenophorus' a jar of wine. 'Succinctus' represents the man's haste; which is further shown by his words to his slaves: 'Ocius ad navem!' 'Aegaeum rapere' is like 'viam corripere.'

142. *ni sollers Luxuria*] Now the man hesitates, drawn back by Luxuria, 'Self-indulgence.' She is called 'sollers,' 'ingenious,' as she usually is, in inventing reasons for idleness. 'Seductum' is used as in ii. 4, "Quae nisi seductis nequeas committere Divis." 'Deinde' in such questions expresses surprise, like 'tandem.' 'Quid tibi vis?' 'What do you mean?' is a common formula. 'Mascula' perhaps means 'headstrong, violent.' Luxuria would naturally use it as a contemptuous epithet. Hemlock was used as an antefebrile medicine.

146. *Tun' mare transilias ?*] 'Are you the man to cross the seas, and to eat your dinner off a bench with a coil of rope for a cushion?' The wine of Veii was held cheap; and the quality is here supposed to be made still worse by the bad pitching of the 'amphora.' 'Vapida' describes the effect on the wine, and belongs in sense with 'Veientanum.' The figure is hypallage. 'Obba' was a vessel with a broad bottom, 'a squab noggin,' for which reason he calls it 'sessilis,' one that sits firm.

149. *quos hic quincunce modesto*] The legal interest was twelve per cent. per annum. Five per cent. therefore was moderate interest; but it is better, Self-indulgence says, than a greedy eleven per cent. got with so much labor. The capital is looked upon as the mother of the interest, as the Greeks called it τόκος from τίκτω. 'Peragant sudare deunces' is to go on till they have sweated eleven per cent.

151. *Indulge Genio,*] 'To indulge your Genius' is only another expression for indulging yourself. 'Luxuria' goes on: 'Let us enjoy all that is pleasant; all we can call our own is the moment we are living.' Though this is general it is expressed by the second person in 'vivis'; 'vivimus' or 'vivitur' would be more regular. 'Manes et

fabula' are meant to be taken as identical; or there may be a reference to the Stoic idea that the dead had only a temporary existence as shades, after which they were but 'fabula,' a name. Verse 153 has been thought to be a marginal gloss which has crept into the text. 'Hoc quod loquor,' 'the very speech I am making is so much taken from it.' Here Luxuria ends her plea.

154. *En quid agis?*] The poet goes on again. He likens the man in his dilemma to a fish with two hooks in his mouth; while he struggles to get free of one he is more firmly held by the other. The only solution of the man's difficulty is that he must obey them alternately. 'Ancipiti obsequio' is like 'Mars anceps,' and means an obedience rendered first to one and then to the other. 'Oberrare' is 'to run away.' 'Instanti' is 'threatening.' The example which follows explains itself. The chain which the dog carries away hinders his running, and also increases the chances of his being caught again.

161. *Dave, cito*] Here the poet begins another illustration of the nature of true freedom. The idea of the scene and, to some extent, the words, are taken from the opening of the Eunuchus of Terence, which was itself taken from a play of Menander. A comparison of Persius's imitation of this passage with Horace's (in S. ii. 3. 259, sqq.) will be found very instructive. Parmeno and Phaedria are the name of the slave and his master in the play. The master begins by saying that he means to put an end to his sorrows and his disgraceful actions at once, by discarding the mistress with whom he has found himself desperately in love. He bites his nails to the quick ('crudum unguem'), and vows that he will not oppose the counsels of his sober relatives and be a disgrace to them by wasting his property in so discreditable a way. 'Limen' is used, because the lover was shut out from her house. 'Udas ante fores' may refer to a custom which lovers had of pouring wine on their mistresses' doors, or daubing them with sweet ointment; or it may be that the door is thought to be wet with tears or with rain.

167. *Euge, puer; sapias,*] The slave applauds his master's intention, and bids him be wise, and sacrifice a lamb to the gods averters of evil ('dii averrunci,' ἀποτρόπαιοι, ἀλεξίκακοι). The gods universally received in this character were Jupiter and Apollo, and, among the heroes, Hercules and the Dioscuri. But individuals had their own protecting gods, and for particular evils there were particular divinities, which took their names from the ills they averted, as Febris, Robigus, Timor, and others.

168. *Sed censen' plorabit,*] He begins to hesitate from fear of hurting her feelings. The slave tells him that he is a fool, and that if he goes back she will beat him with her slipper, and teach him not to fret and bite his toils. 'Trepidare' is used to express confusion in various ways. 'Haud mora' must be joined closely with 'dicas': 'Straightway you would say, What then must I do?' What follows is copied closely from Terence; and Horace has copied it as closely. 'Nec nunc' is apparently for 'ne nunc quidem.'

173. *Si totus et integer*] The slave answers: 'No! you would not

think [or did not think] of going back even now, if you had really got away from her safe, leaving no part of yourself behind.' See M. 332; G. 597; R. 1533. He means to tell him that the very fact of his entertaining the question shows that he was only half in earnest in what he said before. With 'hic' begins the poet's reflection, that here is a sign of true freedom, differing from that so-called liberty which is given by the lictor's wand.

176. *Jus habet ille sui palpo*] The poet takes still another case, and asks 'is that cajoling fellow "sui juris" who is led open-mouthed by ambition?' A man who was "sui juris" was not in the legal power of another. 'Palpo' is a noun formed like 'cachinno' (i. 12), and means a flatterer, such as one must be who goes about canvassing for votes. 'Hiantem' expresses the man's eagerness. 'Ambitio' is called 'cretata,' because candidates had their togas well whitened with 'creta,' fuller's earth, from which practice they had their name. Conington renders 'Ambitio' 'the goddess of canvassing.'

177. *Vigila et cicer ingere large*] 'Vigila' is 'keep awake, be on the move.' It is stated that the aediles were wont at the Floralia to distribute grain to the people. In 'nostra Floralia' the poet identifies himself ironically with the man of whom he is speaking. The Floralia were celebrated in honor of Flora from the 28th of April to the 2d of May inclusive, with much dissipation and licentiousness. The old men are called 'aprici' because they love the sun.

179. *At cum Herodis venere dies,*] Persius now passes, rather abruptly, to another kind of servitude, that of superstition. The Scholiast says that 'Herodis dies' means the birthday of Herod the Great, observed by his sect the Herodians. Whether this king's birthday was kept or not I do not believe Persius knew or cared, any more than Horace's friend knew what he was speaking of when he excused himself on the score of the day being the thirtieth sabbath (S. i. 9. 69, "hodie tricesima sabbata"). The Romans were well acquainted with the name of Herod, who ruled Judaea in the interest of Rome, and whose party was favorable to the Roman government. Illuminations were held at the Jewish festivals. Persius speaks of the windows as anointed with oil, and the lamps as crowned with violets. 'Rubrum catinum' is a dish of red clay; most of the Italian pottery was of that color. The tunny is said to have been used in sacrifices and eaten at the temple. This fish has a large tail, and 'cauda thunni' probably refers to all that lies curled around on the plate. 'Natat' seems to be used like an "epitheton ornans," referring to the fish in its native element.

184. *Labra moves tacitus*] This man at the Jewish festivals adopts their way of praying in silence. Persius adds that he stands in awe of the sabbath, to which he transfers the epithet that belongs to the Jews themselves. He seems to confuse the Jewish observances, probably with the idea that they were all gloomy. In the following verses he adds other superstitions which have no evident connection with those of which he has spoken. As to these superstitions, see Juvenal vi. 159, 542; xiv. 96.

185. *Tunc nigri lemures*] Lemures and Larvae were spirits of the bad, as Manes and Lares were of the good. The Scholiast explains the dangers of the broken egg. He says that eggs were put by the priests on the fire to roast, and if one broke it portended mischief to him for whom the trial was made, or to his property. There were various superstitions about eggs, such as that as soon as the inside was eaten the spoon should be thrust through the shell. Witches used them in their incantations.

186. *Tunc grandes Galli*] These are the priests of Cybele. 'Tunc — tunc' is 'now one, now the other.' 'Lusca sacerdos' is here the priestess of Isis to whom the 'sistrum' particularly belonged; with it this goddess struck blind those with whom she was angry. The priestess is therefore called 'lusca.' She may be supposed to have had a touch of the goddess's 'sistrum.'

187. *Incussere deos influntes corpora,*] The influences usually attributed to Isis are here assigned to the several causes named. 'The gods that swell out men's bodies' is only a way of expressing their various diseases sent by the gods. The Egyptians held garlic in particular reverence, and it may be assumed, in the absence of information, that the ceremony of eating a head of garlic three times in the morning was invented by Persius for this occasion. 'Praedictum' is 'prescribed.'

189. *Dixeris haec inter*] This is the common construction for 'suppose you tell it.' It has been noted on verse 78. The poet turns around and speaks to himself. 'Haec' means all that has been said about liberty; and the centurions are brought in again, laughing at all this philosophy (see iii. 77, sqq.). Soldiers are supposed to become varicose from being always on their feet. In 'crassum ridet' the accusative is that of kindred signification, as in verses 25 and 106, and iii. 21, 110. 'Centussis' was the highest multiple of the 'as' that was used as the name of a sum of money; it was not a coin. 'Liceri' is to bid at an auction, and the man contemptuously supposes a hundred philosophers put up in one lot, to be sold to the highest bidder.

SATIRE VI.

This Satire has been thought by some commentators to be only a fragment; but its ending is not very abrupt for Persius; and I doubt if it was his deliberate intention to add any thing to it. At the same time, there can be little doubt that, if it had not been for the poet's early death, the Satires would have come down to us in a more carefully prepared form, and would have been rounded and smoothed in many ways.

Writing to his friend Bassus, Persius defends his own resolution to enjoy the good things which he has in the world, and he advises all men to do the same, making special sport of those who deny themselves that they may leave a large estate to their heirs. The poem is hard to understand, and seems rough and obscure like the first Satire, so that it requires a good many notes, some of which can claim to be no more than probable conjectures. But I think that labor spent upon it will not be wasted.

ARGUMENT. — Has winter sent you, Bassus, to the country, with your lyre which sounds in such varied strains? I am on the coast of Liguria, at the spot which Ennius praised when he awoke from dreaming that he was Homer (1–11). Here I am free from annoyance and envy; I do not care if men of lower birth are richer than I am. People differ; one is sparing even on festal days, and another spends a great fortune on good things for his table. I mean to enjoy what I have without making a glutton of myself, and to use all my income, expecting as much again (12–26). And if a friend loses all that he has, and is in distress, then for his sake I will take something from the principal. So you think that my heir will neglect my funeral rites, if I use up part of my property, and will scold me roundly for following what he calls the doctrines of Greek teachers in their new wisdom, which makes even common people luxurious! Who cares what happens after he is burned (27–41)? But, heir of mine, just listen to me. Caesar is trying to get up a triumph, and is hiring arms and garments and captives to grace his train. I mean to make an offering of a hundred pairs of gladiators; don't dare to object! and a largess to the people; do you mean to stop me (41–51)? You say that you give it all up; that the property is as good as gone? Well, if I can't find any relatives to take my money, I can go to Bovillae and pick up Manius. What if I don't know who his father was? I don't know who my great-great-great-great-grandfather's father was; Manius is a sort of great-uncle of mine several steps removed (52–60). Why can't you wait for me to hand you the torch? I am like Mercury, offering you a windfall of wealth; take what I leave, be thankful, ask no questions, and don't scold. If you make a fuss, I'll spend all the more. Am I to starve myself to a shadow, that your grandson may fatten himself on dainties like a priest (61–74)? Go ahead, buy and sell, double your wealth. "I have multiplied it tenfold already; tell me when to stop." O marvel! Chrysippus, here is a man who can tell when he has a heap (75–80)!

1. *Admovit jam bruma foco*] Bassus, like Horace, would seem to have been in the habit of retiring to the Sabine country for warmth in the winter. We have but two verses of his composition; and it is impossible to determine how far Persius gives us a true description of his style when he says that it was severe ('tetricus'), that he used archaic words ('veterum primordia vocum') in a manly strain ('marem strepitum'), and at the same time could write of young men's

love-sports and of [the wisdom of?] older men. 'Mire' modifies 'opifex' (see A. 47, 8, *c*; G. 440, 2; H. 583;); and 'intendisse' depends on 'opifex,' as 'agitare' with 'lusisse' on 'egregius' (see on Prol. 11). The last two infinitives mean 'to celebrate,' 'to sing of'; there is no meaning in the difference of tense. 'Pollice' is used with reference to 'fidis.' Bassus, we are told, had another villa in the neighborhood of Vesuvius, and was overwhelmed in it at the time of the great eruption, A.D. 69.

6. *Mihi nunc Ligus ora*] Persius himself had gone to the Ligurian coast to pass the winter on the bay which the Romans called Lunae Portus (now the Gulf of Spezia), where, it is said, his step-father lived. It is surrounded by high mountains, and the valleys run down to the shore. Persius calls the water near which he was 'meum mare.' Verse 9 is quoted from the Annals of Ennius. 'Lunai' is the archaic form of the genitive, and 'operae' is used in the sense of 'operae pretium.' 'Cor Enni' is equivalent to 'Ennius cordatus,' 'the wise Ennius.'

10. *destertuit esse Maeonides,*] The poet means that Ennius gave this advice when he left off dreaming (literally, 'snoring') that he was Homer ('Maeonides,' 'the Lydian'), and was Quintus Ennius, with a soul which had belonged to Pythagoras and had since passed through the form of a peacock. Ennius is said to have recorded the dream of his transmigrations at the beginning of his Annales; and it is further said that his praenomen came from the number of the states in which his soul had lived. The Scholiast gives as the order of the changes, Pythagoras, the peacock, Euphorbus (Hor. C. i. 28. 10), Homer, Ennius. The arrangement is not free from anachronism; but, fortunately, that is a matter of no importance. 'Esse Maeonides' is for 'se esse Maeoniden.' See M. 401, obs. 3; A. 57, 8, *e*, R. 2; G. 527, R. 3; H. 547.

12. *securus vulgi et quid praeparet*] The double construction is due to the verbal meaning of the adjective: 'not caring for.' The south wind was thought to bring disease. 'Adeo omnes' is 'absolutely all.' 'Curvus' and 'minui' explain each other; and 'senio' means 'sourness,' something like 'canities' in i. 9. 'Sine uncto' is 'without delicacies' (see iii. 102; iv. 17). Verse 17 means that he does not look so sharply at the seal which he has placed on a bottle of flat wine (for fear, perhaps, that his servants have been tampering with the poor stuff) as to touch it with his nose, and so (it may be) learn from the smell how bad it is.

18. *Discrepet his alius.*] 'Another man may be different from this; for the horoscope — the star of nativity — brings even twins into the world with different geniuses.' 'Varus' is used strictly of legs which diverge from the knees downwards, as distinguished from 'valgus,' 'bow-legged'; and 'varo Genio' may be rendered 'Geniuses which go in different directions.'

20. *muria vafer in calice empta*] 'Muria' was a sauce made of the 'thunnus,' less delicate than 'garum' which was made of the 'scomber.' This man enjoys the delicacy so rarely that he buys a cup in

which he may get a little of it; and, that the precious pepper may not be wasted, he sprinkles it himself upon his plate. 'Tingat' and 'irrorat' both add to the picture of his parsimony. 'Magnanimus' is used ironically to express the opposite to all this. 'Grandia peragere' is 'to run through a large property.'

22. *Utar ego, utar,*] He expresses his determination to hold to a golden mean. He intends to enjoy his fortune, but he will not be so elegant as to feed his freedmen with turbots, or such an epicure as to know the delicate taste ('salivas') of female thrushes. The infinitives depend on the adjectives, as in verses 5 and 6. He advises any one who hears him to live up to his income (he calls it, 'up to his harvest'), and to grind all his grain (that is, not to hoard it), because it is easy enough to get another crop. 'In herba' means 'in the blade.'

27. *Ast vocat officium :*] 'But,' he seems to say, passing from the first to the second person, 'an emergency may arise which calls upon you to do more than your income warrants. Then don't hesitate to sell some of your land and draw on your capital.' The supposed case is that of a shipwrecked friend, who is represented as hanging to the rocks. 'Surda' means 'unheard,' 'to which the gods are deaf.' For 'pictus in tabula' see i. 89. The gods 'de puppe' are the guardians of the ship, not necessarily the same as the *παράσημον* on the prow (cf. Acts xxviii. 11).

33. *Sed coenam funeris heres*] There is an objection to all this, from the thought of what revenge a man's heir may inflict on him after he is dead. 'Coena funeris' was a dinner given to the friends of the deceased after the funeral, quite a different thing from the 'feralis coena' left on the tomb for the dead (Juv. v. 85). 'Inodora' is 'without perfumes,' which it was customary to sprinkle on the ashes. 'Surdus' is here used of that which has lost its smell; and in the next verse 'peccent' means 'are adulterated.' 'Ceraso' may be the gum of the cherry-tree.

37. *Tune bona incolumis*] The heir is represented as apostrophizing the dead man, and asking him if he is not to suffer for wasting his property; and then, with the airs of a Bestius (the name is taken from Hor. Ep. i. 15. 37) he lays it all to the Greek philosophers. 'Sapere nostrum hoc' is 'this wisdom of ours.' 'Maris expers' is borrowed from Horace (S. ii. 8. 15) where it is applied to the Chian wine which was served at the supper of Nasidienus. The meaning in that passage is doubtful; Orelli thinks that the wine was not mixed with salt water (it would appear that some of the best Greek wines were so mixed). Mr. Macleane in his note on this passage in Persius expresses the same opinion; when he wrote his note on Horace (l. c.), he had thought that 'maris expers' in both places meant that which was of home growth and had never crossed the sea. I am inclined to think that Macleane's later judgment as to the passage in Horace is correct; but any one who has noticed the way in which Persius uses words and phrases from Horace will see that it does not by any means follow that he meant to use the words here in the sense in which he under-

stood them to be employed by him. It gives a good sense to render 'maris expers' 'without salt,' that is, 'without wit,' 'insulsum,' (so Heinrich) or 'corrupt' (so Jahn); but it rather seems to me that Persius recalled the words with the idea that they denoted something of an inferior quality (it is by no means certain whether they do denote this or the contrary), and that he used them here in the same sense, connecting them in a sort of oxymoron with 'cum pipere et palmis'; and I should suggest the rendering: 'this (wretched) wisdom of home growth (nostrum) which was imported with pepper and palms.' I do not think that Persius meant to make sense; he wished to ridicule a certain class of critics. Casaubon was ingenious enough to think that 'maris' was the genitive of 'mas.' The poet goes on to complain that even ordinary laborers put coarse oil into their porridge and so spoil it. In 'Haec cinere ulterior metuas,' Persius drops the irony, and asks the man if he is such a fool as to be frightened by the fear of talk like this after he is dead and burned.

41. *At tu, meus heres,*] Persius shows his own mind in the matter, by telling his heir how he means to observe a day of public rejoicing. The day selected is that on which Caligula was to enter the city in triumph after a pretended victory over the Germans, August 31, A.D. 40. Persius was then seven years old, and may have remembered the scene. (On the whole subject, see Merivale, v. 346–356.) According to the historians, the emperor marched to the Rhine, placed a few captives in a concealed place across the river, caused an alarm to be sounded, went out bravely with a small band of attendants, dispersed the pretended enemy, and sent a laurelled letter (cf. Juv. iv. 149) to the senate to announce his victory. He then gathered a large army for the subjugation of Britain, marched them to the seashore, and bade them pick up shells to be sent to Rome and deposited among the treasures of the nation. He ordered a magnificent triumph, putting the property of all his subjects at the disposal of his procurators; but finally he entered with only the solemnity of an ovation. 'Seductus' (verse 42) is used as in ii. 4.

44. *aris Frigidus excutitur cinis*] These are the preparations for the celebration. The altars are made ready for new sacrifices; and Caesonia (Caligula's wife) hires weapons to hang at the temple doors, and royal robes, and yellow woollen for the captives, and war-chariots, and huge Gauls from the Rhine. I understand 'lutea gausapa' of the dress to be worn by the sham captives; but some think that it means 'shaggy auburn beards.' 'Rheni' seems to be the Greek form, 'Ρῆνοι, for the Latin 'Rhenani'; or it may be taken to mean pictures or statues representing the river, which were borne in the procession. 'Locat' shows the fraud.

48. *centum paria*] A hundred pairs of gladiators is his intended sacrifice (under the empire this was not a very large number); and besides he means to give a largess to the people. 'Artocreas' is not found elsewhere; but its composition (ἄρτος, κρέας) explains it as a distribution of both bread and meat. Some call it a kind of meat-pie.

51. *Non adeo, inquis ;*] These words are spoken by the heir; and so, I suppose, are those which follow: 'Exossatus ager juxta est.' But it is impossible to say what the passage means. The simplest explanation seems to be, that the heir declines to have any thing to do with a property which is so nearly wasted, and that then the poet says that he can find another heir somewhere. 'I won't go near it; your land is pretty nearly exhausted.' It hardly seems necessary to mention the other explanations which have been suggested.

52. *si mihi nulla*] There is no mention of any male relatives, because the property could descend to women only in case there were no male heirs.

55. *accedo Bovillas*] Bovillae was on the Appian Way, between Rome and Aricia. The 'clivus Virbi' was the 'clivus Aricinus,' about four miles from Bovillae and sixteen from Rome. It was a well-known station for beggars (see Juv. iv. 117). Virbius, from whom the hill was named, was the Italian Hippolytus. 'Multi Manii Ariciae' was a proverb, but its meaning is doubtful; perhaps they were the descendants of the old aristocracy who had become beggars.

57. *Progenies terrae !*] This is the exclamation of the heir, expressing surprise that the poet should be willing to leave his property to a person whose parents are unknown, a mere 'terrae filius' (*γηγενής*, 'gigas,' Juv. iv. 93). The poet replies that he himself would find trouble in telling the name of his great-great-grandfather ('abavus'); and, as to his 'atavus,' or at least his 'tritavus,' nobody knows who he was; he was a 'son of earth' and therefore a brother of Manius, who appears by regular descent ('ritu generis') to be a sort of great-great-uncle of the poet's. 'Major avunculus' is properly one's grandfather's uncle on the great-grandmother's side, and 'maximus avunculus' is one degree further back. Juvenal seems to have borrowed the idea of this passage in viii. 272–275.

61. *Qui prior es,*] Persius means to reprove his heir for his greed, and to bid him consider what may be left him as a free gift, not as a debt. The reference here is to the torch-race (*λαμπαδηφορία*), the chief feature of which was the passing of a lighted torch from hand to hand, each runner being careful not to extinguish the flame before he handed the torch to the runner who was before him. The poet seems to inquire of his heir, who is running before him, why he asks for the torch and is not willing to wait till he is ready to give it to him. He changes the figure in the next verse, and tells him that he is like Mercury in the pictures offering a bag of money to people; and he implies that a wise man will take the money without counting it or asking questions. 'Vin' tu' is the form of the simple interrogative while 'vis tu' is rather equivalent to 'nonne vis,' conveying an idea of command and reproof: 'Will you be so good as to take what I leave and be thankful?' (See Hor. S. ii. 6. 92; Juv. v. 74.)

64. *Deest aliquid summae,*] 'Suppose part of my fortune is gone, that is my lookout; you have all that is left.' 'Deest' is to be pro-

nounced in one syllable by synizesis. He tells his heir not to repeat to him over and over again the advice that fathers give their sons, to put out their money at interest and live on the income. 'Foenoris merces' is used for the simpler form 'merces.'

68. *Quid reliquum est?*] The heir ventures to ask the poet how much there is left; and the latter answers indignantly by expressing his final determination to enjoy his wealth, and not pinch himself in order that somebody may live luxuriously on what he has saved. A man whose festival dinner consisted of nettles and smoked pig's cheek split through the ear, must have been either very poor or very economical. The Romans fattened the livers of geese ('anseris magni jecur,' Juv. v. 114) by feeding the birds on figs, to make what we call *pâtés de foies gras*. 'Nepos' may be used here in a double sense: 'a spendthrift grandson.'

73. *mihi trama figurae*] 'Trama' is properly the 'woof,' the threads which cross the 'stamen' or 'warp.' 'Am I to have only a thread of my shape — only the frame of my body — left me, while he has a priest's belly shaking with its fat?' 'Popa' was the priest's assistant who struck the victim on the head, after which the 'cultrarius' cut the throat. These two officers had as their perquisites the parts of the sacrifices which were not burned. 'Popa' is in a kind of apposition with 'venter,' or it may be said to be used adjectively. 'Omentum' is not elsewhere used for 'adeps,' 'fat.'

75. *Vende animam lucro,*] As I understand the poet, he goes on here ironically advising his heir to attempt, especially by taking up the business of a 'mercator' and slave dealer, to double his wealth. The man replies that he has done so, and that it goes on increasing. 'Excute' is used in much the same sense as in i. 49. Many slaves were brought to Rome from Cappadocia; they were sold from a platform called 'catasta.' 'Rigida' is a redundant epithet. 'Plausisse' depends on 'praestantior'; it means 'to slap' the men on the thigh or arm or other sinewy part, as the auctioneer would do in order to show them off. 'Ruga' is here the fold of the garment in which money was carried, or a money-bag or purse.

78. *depunge ubi sistam.*] The man himself asks the poet to 'make a mark (stick a pin) where he is to stop'; and the poet replies in effect that it is as impossible to tell what is enough for an avaricious man, as it was for Chrysippus to solve the fallacy of the 'sorites' and tell when he had grains enough to make a heap. The 'sorites' (*σωρίτης*, from *σωρός*) was a fallacy of definition, in which a person was asked, for instance: "Does one grain make a heap?" "Do two grains make a heap?" "Do three grains make a heap?" and so on. It was easy to seem to convict any one of his inability to define a heap, 'finire acervum.' Like questions were asked, and are asked by lawyers now, to attempt to force people to define "a few," "several," etc. Chrysippus's rule was to stop answering after a while, *ἡσυχάζειν*, 'quiescere.' For this he was ridiculed by other philosophers: "You may snore, if you wish," said Carneades, "but you cannot rest; some

one will come after you to wake you up and ask you the same question." Persius seems to say that the man who wishes a limit set to his avarice could tell Chrysippus when he had a heap and so solve the 'sorites.' There is also a logical term 'sorites,' which means a series of propositions depending each upon the one before it until a conclusion is reached which connects the first proposition with the last; but the reference here seems to me to be without doubt to the fallacy which has been just described.

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